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Fine Barbizons To Be Sold at Amsterdam

*The Collection Dietel Contain-
ing Thirty-six Important Ex-
amples of the School Will Be
Sold at Mensing's Nov. 30*

A sale of thirty-six pictures in which nearly half are of first quality is an unusual event no matter to what school the paintings belong. When it is remembered that fine examples of the Barbizon school have become exceedingly rare, the importance of the sale of the famous Collection Dietel, formed in large part by Johann Meyer of Dresden, is evident. There are thirty-six paintings, all of the Barbizon school, and at least sixteen of them are splendid examples. The sale is to be held at Mensing's in Amsterdam on November 30th.

This collection was begun about fifty years ago by Johann Meyer and through inheritance has become known as the Dietel Collection. Mr. Meyer bought nearly all of the pictures from famous dealers in Paris and selected from their stock only the finest available examples of the school.

The sale may do much to restore the prestige of the Barbizons. Those few of fine quality which have recently come on the market have brought good, but not top prices. The number of inferior pictures offered and possibly a change in collecting taste has caused a great drop in the demand for other than the finest examples of the school. A group such as this, in which there are so many pictures unquestionably of first rank, may do much to rehabilitate the Barbizons.

First among the specially notable paintings is No. 5 "Le Pecheur au Bord du Lac" by Corot. A great tree at the left leans across the smooth waters of the lake on which a fisherman with a red bonnet has just launched his boat. It is a fine work of Corot's and was purchased for this collection in about 1875.

There are three fine Daubignys, all of them signed and dated, the earliest 1859, the last 1867. All three are characteristic examples and No. 7 "Paysage au Bord de l'Oise", a broad landscape with the river in the foreground and two small figures is one of his finest works.

As an example of Barbizon figure painting No. 9, "Les Chercheurs de Truffes" by A. G. Dechamps is most interesting. In the foreground is the sturdy figure of a peasant with a heavy cape slung across his right shoulder. This picture first came on the market in the Dechamps sale in 1853 and from there went into the collection of the Baron Michel de Tretaigne. It was bought for the Meyer collection in 1872. Another Dechamps seems from the illustration in the catalog one of the most important pictures in the sale. It is No. 10, "La Mare." In the foreground are two horses one with a rider. Beyond them across the pool is a village street lined with simple houses with thatched roof and white walls. It was painted in about 1858 and was bought by Mr. Meyer in 1860.

The only work by Delacroix is No. 11 "Tigre Jouant avec une Tortue." The tiger, which nearly fills the canvas, is seen against a background of trees and mountains.

"Clairière dans la Forêt de Fontainebleau" by Diaz, No. 13 is an important example of this master. The setting is a forest path bordered by oaks and beeches with bare branches, rocks break through the soil and scrubby grass has overgrown the path. Beyond the distant

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PORTRAIT OF LADY CARMICHAEL

By SIR HENRY RAEBURN

Purchased from the sale of the collections of the late Lord Carmichael of Skirling, held at Sotheby's, London, in June, 1926, by Arthur Tooth & Sons. The portrait has been brought to America by Dudley Tooth, head of the firm.

A FINE LUINI IS FOUND AT BERGAMO

FLORENCE.—Students of art are very much interested in the news that a valuable picture by Luini has recently been discovered by a well-known restorer of paintings who lives in Milan. The picture was sold not long ago to a Neapolitan lady, Signora Anna Barbato, and is at the present time in the gallery of the antiquarian Gino Longhi at Bergamo, waiting to be transferred to its purchaser.

It measures 135 metres by 109, and came into Italy again as the result of an auction sale, after having been in the possession of an English family for about two centuries. According to Signor Mauro Pelliccioli, the restorer of the Brera Gallery in Milan, it was bought by the engineer Gianfranceschi of Bergamo, and afterwards sold the Neapolitan lady and she and the antiquarian Longhi are now together its actual proprietors.

From the first moment he saw it, Signor Pelliccioli declared that the work presented all the characteristics of those of Luini. As the work of restoration which had been confided to him went on, he was more and more secure in his theory. The picture which represents a nude figure of a young woman reclining on a flowery meadow with a background of landscape through which flow streams of water, is undoubtedly a portrait of the Countess di Challant. This is evident from the extraordinary

Raeburn Portrait Brought Here by Dudley Tooth

It is reported that Mr. Dudley Tooth, head of the London house Arthur Tooth & Sons, has just brought Sir Henry Raeburn's portrait of Lady Carmichael to America.

This portrait, one of Raeburn's most famous works, was described in Sotheby's catalog of the collections formed by the late Lord Carmichael of Skirling, and sold on June 8-10, 1926, as follows: Sir Henry Raeburn, R. A., Portrait of Lady Carmichael, née Janet Maitland Dundas, first wife of Sir Thomas Gibson-Carmichael, seventh baronet. Canvas, 30 in. x 25 in. Exhibited at Edinburgh, 1901; Burlington Fine Arts Club, 1924. *Armstrong, Raeburn*, p. 98, reproduced p. 25. Reproduced in James Grieg, *Raeburn*, p. 3.

The portrait, illustrated in this number, was purchased at the sale by Arthur Tooth & Sons for £8,000.

resemblance which it bears to the Santa Caterina in the fresco in the third chapel in the Monastery of Milan, also the work of Luini. It is well known that this fresco is an authentic portrait of the unfortunate Countess who was beheaded in 1528 in the Castello Sforzesco. Not only Luini painted her picture but she was the inspiration also of Bandello, and in more recent times, of Giacosa.

—K. R. S.

IMPORTANT SALE OF GOTHIC TAPESTRIES

The collection of Gothic tapestries, furniture, and objects of art assembled by the Count and Countess de Kermain-gant, well known in Continental art circles and particularly in Paris, is to be dispersed at the American Art Galleries, Inc., on the 27th of November, terminating an exhibition which will start on the 20th of November.

This collection includes more than 20 millefleurs tapestries, an historical subject representing chiefly the "Death of Gaston de Foix, duc de Nemours" and several armorial hangings, including a fragment of a XIVth century armorial tapestry with the coat of Roger de Beaufort, and a millefleur panel bearing the arms of the Pozzo di Borgo family.

The Gothic furniture is of great beauty and distinction, including a cassone companion to the one in the Louvre from the Davillier Collection, a French court cupboard from the Recappe Collection and another which is one of the finest specimens of its kind, similar to the one in the Cluny Museum.

There is a handsome chaire, a high backed seat, similar to an example in the Metropolitan Museum and described by Viollet-le-Duc in the *Dictionnaire du Mobilier Français*. There are also a number of Gothic stalls, Spanish velvet-covered armchairs, Savonarola chairs,

(Continued on page 2)

An Important Rare Book Sale at Anderson's

*Harry Glemby Collection of
Rare Manuscripts, Letters and
First Editions To Be Sold at
Anderson Galleries*

The superb collection of original manuscripts, autograph letters and first editions of Robert Louis Stevenson and the remarkable series of Joseph Conrad first editions with special autograph inscriptions would alone mark the sale of the Harry Glemby collection at the Anderson Galleries Nov. 15th and 16th as an unusual event in the world of rare books. But in addition there are original manuscripts of Elizabeth Barrett Browning, Mark Twain and Anatole France; presentation copies and first editions of Samuel Butler, Dickens, Thomas Hardy, Rudyard Kipling and Lewis Carroll. Four Shakespeare quartos and the Beverly Chew copy of the 1640 "Poems" provide an interesting contrast in a sale that is rather markedly modern. First editions of the "Vicar of Wakefield" and "Gulliver's Travels" are also among the high points of a collection that even in its minor items is characterized by fastidious taste.

It is impossible to do full justice to the fine Stevenson collection which consists of over one hundred and twenty items. One of the most important Stevenson mss. ever offered at public sale is the earliest original holograph mss. of *David Balfour* and scarcely less interesting is the mss. of three early drafts of the first chapter of *The Weir of Hermiston*, written circa August 1893. Among the rarest of the first editions there are the *Not I and Other Poems* and *The Graver and the Pen*, as well as two original juvenile toy books with woodcuts executed by the author with a pen-knife. There is also the scarce four-page booklet to *M. I. Stevenson* and probably the only surviving copy of the original advertisement of *Moral Emblems*. The original autograph mss. present an important series, among them the first complete original autograph mss. of the *Moral Tales* with the excessively rare proof woodcuts, an early draft of a portion of *Dr. Jekyll and Mr. Hyde* and the manuscript of the long poem, *Ticonderoga* written in America signed in full. Early works are represented by the mss. of the unpublished blank verse tragedy *Monmouth* written in Stevenson's eighteenth year and by the holograph mss. of the story *When the Devil was Well*, written at twenty-five. The letters include nine important unpublished autograph letters to Stevenson's cousin, Robert Alan Mowbray Stevenson, and a beautiful letter written from Vailima, with two original verses signed with initials.

Particular interest centres on the Conrad series, especially the superb series of first editions, with special autograph inscriptions written in reply to the acute and pertinent questions of an admirer. There is also Conrad's complete original autograph mss. of *Some Aspects of the English Titanic Inquiry* and a presentation copy of *Youth* in a first issue of the revised edition.

Lewis Carroll, Dickens and Kipling are all represented by material of the greatest interest to bibliophiles. Six presentation copies of first editions of Lewis Carroll given to R. Duckworth, his friend and companion on the memorable boating trip which gave *Alice in Wonderland* to the world are of unique association interest. Of Dickens, there is a prompter's copy of the excessively rare first edition of the *Strange Gentleman*, the rare *Theatricals at Tavistock* with autograph letter and a remarkable

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IMPORTANT SALE OF RARE BOOKS

(Continued from page 1)

collection of letters of Dickens, his father and his daughter, Mamie, in which he mentions some of his writings. Kipling is more extensively represented with thirty-three items, among them galley proofs of *The Ship that Found Herself*, with the autograph corrections and signature of the author. There is also the typed mss. of *The Child of Calamity* with Kipling's autograph and corrections. Hardy should not be forgotten; there are twenty-two of his books in first editions, several of them autograph copies and a copy of the *Song of the Soldiers* with an A. L. S. from Hardy to Arthur Symonds.

Eight Shelleyana include a magnificent copy of the extremely rare first edition of *Epipsychidion* and a handsome copy of the very rare first edition of *The Cenci* in a beautiful binding.

The important Shakespeare quartos mentioned above include the second edition of *The Merchant of Venice* in the Earl of Powis copy; the second edition of *The First Part of the True and Honorable History of the Life of Sir John Old-Castle*, one of the Pavier quartos published in 1619; a fine copy of the very rare second edition of *Sir John Falstaffe and the Merry Wives of Windsor* in the Brayton Ives F. K. Trowbridge copy and *Romeo and Juliet* in the finest copy known of the fifth edition. There is also the Beverly Chew copy of the 1640 *Poems*.

Single items of considerable importance are rather numerous. There is the autograph mss. of Anatole France's speech at the unveiling of the statue of Madame Desbordes-Valmore, the poetess; a first issue of the first edition of *The Vicar of Wakefield*; a rare Elizabeth Barrett Browning item, the original autograph mss. of *Julia or Virtue* written at the age of ten and a presentation copy of Samuel Butler's *Erewhon* in the scarce first edition. Among the letters, there is a collection of twenty-five intimate epistles from Disraeli, one of the most interesting and characteristic letters that Byron ever wrote and a letter of Emerson's to Mazzini, of unique association interest. The original mss. of Mark Twain's *The \$30,000 Bequest* and the original holograph manuscript of *Casuals of the Sea* by William McFee, with first page signed in full are again collector's prizes.

Two manuscript Horace, one Flemish, early XVth century with fourteen full page miniatures, the other French of the same date, are charming items that are quite in the spirit of the rest of the collection. Both of these manuscripts have the Beverley Chew bookplate.

FINE BARBIZON SALE IN AMSTERDAM

(Continued from page 1)

horizon the sky is covered with stormy clouds through which filters the light peculiar to the moment before rain. It is signed N. Diaz, '68.

There is a fine Isabey interior, "L'Emprisonnement des Chatelains," No. 17. It depicts a scene from the time of Louis XIIIth. A detachment of soldiers has taken possession of a farm house where they have installed themselves with their horses, dogs and arms. At the top of the stairway to the right are the captain and two chatelains, followed by a woman ringing her hands. Other figures are caring for the horses and harness and others watch with interest the drama on the stairs.

One of the finest examples of the work of Théodore Rousseau which has come on the market in recent years is No. 19 "Le Chêne de Roche." This picture was begun by Rousseau in 1860 at Barbizon and was shown at the Salon of 1861. It was bought some years later by E. Blanc and then repurchased by Rousseau. It was shown in the great exhibition of 1867 where Rousseau received the medal of honor. Many sketches for this picture are still in existence.

Among the other paintings which deserve particular mention are No. 20, "Gentilhomme Louis XIII," by Roybet; No. 21, "Jeune Dame Assise Faisant sa Lecture," by Alfred Stevens and No. 22, "Animaux près d'une Mare," by Troyon.

GOTHIC COLLECTION FOR NEW YORK SALE

(Continued from page 1)

fine Flemish folding tables of the XVth century, a beautiful Flemish XVIIIth century chest-on-stand, marble and sculptured wood mantelpieces, Italian and French XV-XVI century examples.

There are several fine primitives, including a predella of Taddeo Bartolo; Gothic sculptured wood doors and friezes and an unusual niche with gilded pedestals. The stone sculptures are French and Italian of the XIVth and XVth centuries, with columns, bas-reliefs, statues and architectural fragments. Special mention should be made of a French XVth century statue of a female saint, the execution of which places it among the best examples of the period. In style it suggests the figures of the mourners in the Dijon Museum and those from the tomb of Philippe Pot in the Louvre. There is a beautiful group of early bronzes, terra cottas, polychromed, carved and gilded statues of the XVth and XVIth centuries, and a number of charming faience plaques and vases.

TUT-ANKH-AMEN IS BURIED AGAIN

CAIRO, Oct. 30.—Since Howard Carter's return three weeks ago from Europe he has been busy in the Valley of the Kings preparing for the season's work on Tut-ankh-Amen's tomb.

As a preliminary he rewrapped the King's mummy in its original shroud and placed it in the first outmost coffin from which it was removed. Then reverently he lowered it into the sarcophagus, where it will remain until its ultimate fate is settled, though it is most likely it never will be removed from its present resting place.

Tut-ankh-Amen's restoration to his coffin was carried out in the presence of a number of Government officials, but without any ceremony and in the quietest manner while the Valley of the Kings was still too hot for visitors to pry on this second burial of the famous Pharaoh.

Mr. Carter's preliminary investigation, carried out since his return, of the hitherto unopened store room of Tut-ankh-Amen's tomb which was expected to yield such wonderful treasures has shown that although this chamber is full of most interesting material of the nature of funerary furniture of a religious character, it will not produce such valuable objects as those discovered in the burial chamber last season. Mr. Lucas, Harry Burton and Henry Landauer are assisting Mr. Carter in the undertaking.

ART SALE CAUSES ROW IN PARIS

PARIS.—Police had to be called hurriedly to put down a serious disturbance caused by a large antagonistic crowd which had gathered at the Galliera Museum for the second day of the sale of works of foreign artists, including a number of Americans.

The sale is for the benefit of the Save-the-Franc Fund, but for some surprising reason the public is taking considerable offense and has voiced its attitude in hisses, catcalls and other forms of derision.

Hecklers began objecting as soon as the sale opened, supposedly because of the "ultra-modern" manifestations in the paintings offered, but observers expressed the belief that it was rather an anti-foreign sentiment which prompted the hecklers.

The museum is directly opposite the American Embassy, which at present is heavily guarded because of the Socialist and Anarchist protests against the sentence of death pronounced on Sacco and Vanzetti, who have been convicted of murder in Massachusetts.

Several of the police detailed to watch the embassy were quickly sent for and removed the most troublesome of the audience. The sale then continued, but in an atmosphere of excitement which ran high when a portrait of Anatole France by Van Dongen started at 50,000 francs and ran rapidly to 95,000, at which price it was knocked down.

A bust of the famous French author by J. O. Davidson, American sculptor, brought 13,000 francs. Other prices were very small.

NEW TREASURES IN MUSEUM OF ATHENS

FLORENCE.—Among the precious works of art now in the Museum of Archeology in Athens is the bronze statue of a youth which was so miraculously found in 1925 in the Gulf of Marathon. This is now in place in the hall of bronzes.

It is a beautiful work of the IVth century, from the hand or school of Praxiteles, and after the statue of Hermes which stands beside it, is the largest work in bronze in the Museum. Nothing is lacking to its perfection but the five fingers of the right hand.

In the hall of archaic works there has been recently placed the head of a warrior found some years ago at Sparta by an English Commission. It is believed that it may be a representation of Leonidas, owing to the fact that in the Spartan Temple there is known to have been erected a statue of that hero.

—K. R. S.

GOBELIN MUST PAY OWN WAY

PARIS.—The manufacture of Gobelin tapestries, which has enjoyed a State subsidy since the time of Louis XIV, is to become a self-supporting, commercial institution. The Beauvais tapestry studios and the porcelain making at Sèvres have been disposed of in a similar manner by a recent presidential decree, issued on the advice of Edouard Herriot, Minister of Public Instruction and Fine Arts. All three of these historic establishments will be able to sell freely in the open market, and will be expected to pay their way on that basis.

There is to be an interval of four years for the transition, during which the State subvention is to be decreased 25 per cent. each year, to allow the directors to make arrangements for the changed status. Selling as well as craftsmanship will now have to be one of their functions.

The industries will remain the property of the State, to which Sèvres will pay a rental to be fixed later, but they will be "industrialized," as M. Herriot expressed it, beginning in January, 1927. Whatever profits remain after payment of salaries and expenses and the maintenance of a reserve and a revolving fund, will go to the State. Arrangements are to be made for private loans to the industries, which must be paid out of receipts.

Abolition of the traditional subventions from the national treasury will result in a saving to the State of nearly 5,000,000 francs a year, M. Herriot pointed out, about 2,500,000 having been allotted annually to Sèvres, 1,500,000 to the Gobelins and 800,000 to the Beauvais weaving establishment.

Sèvres may make out without sacrifice, it is said, since liberty or unlimited sale may lead to the manufacture of porcelain of moderate price and current demand. But the tapestries of Beauvais and the Gobelins, which often if not usually cost in the neighborhood of \$25,000 will not so readily find purchasers. Moreover, if these institutions must be governed by the taste of those who have money with which to buy, it is pointed out, they will be tempted to turn out greater quantities of products, to the disadvantage of quality.

But Georges Lechevallier-Chevignard, director of the Sèvres establishment, and Eugène Planès, newly appointed head of the Gobelins, are hopeful of the new arrangement.

"We shall be able to interest our staff in production and sale," said M. Lechevallier-Chevignard, "and to solicit trade through advertising and middlemen, as in ordinary commercial practice—all of which is now forbidden. We are authorized to borrow 2,500,000 francs, which I hope we shall not need. Our sales should allow us to reorganize the works and to create financial reserves. They will have brought in more than 1,500,000 francs this year."

INTERNATIONAL SHOW IN DRESDEN CLOSED

DRESDEN.—The international art exhibition in Dresden has just been closed. One hundred works of art have been sold out of 1,000 exhibits, amongst which 336 were not for sale. Half of the items sold were purchased by the town of Dresden, the Saxon State and the Reich, while 50 paintings and sculptures passed into the hands of private collectors.—F. T.

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**EGYPT MAY ACCEPT
ROCKEFELLER OFFER**

Before sailing recently for Alexandria, by way of Naples, Bekir Samy Pasha, the Minister for Egypt to the United States, expressed the opinion that the offer of John D. Rockefeller Jr., to donate \$10,000,000 for building a museum in Cairo, which was refused by the Government last April, would be reopened. The Minister said it would be one of the first questions he would take up with the Premier on his return to Cairo.

"I do not believe that the generous offer of Mr. Rockefeller would have been declined," said Bekir Samy Pasha, "if it had been put before the Cabinet in different terms. I was not consulted in the matter before Professor James H. Breasted left for Cairo. Later when Mr. Rockefeller's lawyer called to see me and I read the agreement that the professor had taken with him to Egypt for the approval of the Cabinet, I told him that his terms would not be accepted."

"He replied that they had already been accepted by the Egyptian Government, which soon afterward proved to be erroneous. When the British Government made the agreement with the French Government in 1904 that a Frenchman should always be in charge of the Egyptian Department of Antiquities conditions were different. I am confident that when I return to Washington in February I shall bring the documents with me for Mr. Rockefeller's approval."

**520,000 FRANCS FOR
ROUSSEAU IN PARIS**

PARIS.—Sold fifteen years ago by its author for 400 francs, "The Sleeping Bohemian" was knocked down for 520,000 francs on Oct. 28th after only thirty seconds of rapid bidding, going to a Paris art dealer, M. Bigne. The painting was the leading canvas in the Paris sale of part of the modern art collection of John Quinn, the New York collector, who spent some twenty years investing in works of the most advanced artists, often arousing the scathing criticism and derision of the experts. Whatever the artistic value may actually be, Mr. Quinn's acquisitions today undoubtedly proved themselves a first-class financial investment.

The total realized in the sale was 1,650,000 francs. The next important canvas was "Montagne St. Victoire" by Cezanne and fetched 280,000 francs. A nude by Matisse went for 100,000 francs. Other prices varied between 5,000 and 50,000 francs, according to the importance of the works.

**BOTTENWIESERS TAKE
QUARTERS HERE**

Messrs. Paul and Rudolf Bottenwieser, art dealers of Berlin, have established permanent quarters on the fifth floor of the Anderson Galleries, in New York, where they will show fine examples of paintings by old masters.

**"OUR GALLERY" TO
OPEN TO-DAY**

On Saturday, November 6th, OUR GALLERY will open its first exhibition at its permanent quarters, 113 West 13th Street.

The Gallery will present exhibitions chosen from the work of artists representing the leading tendencies in Contemporary American Art. OUR GALLERY will have no prejudice in favor of any school. Its selection will be guided by what is enduring,—not by what is vogue. OUR GALLERY will exhibit paintings, sculpture, etchings, drawings, pottery and allied arts. All these will be of dimensions suited to the modern home. There will also be a selection of books on art and other subjects.

The first exhibition will consist of works by:

George C. Ault
Peggy Bacon
Alexander Brook
Louis Bouche
Paul Burlin
John Carroll
Duncan Ferguson
Samuel Halpert
Stefan Hirsch

Bernard Karfiol
Elie Nadelman
Joseph Pollet
John Sloan
Niles Spencer
Max Weber
Marguerite Zorach
William Zorach
Hunt Diederich

Lamps by Frank Osborne

Pottery by H. Varnum Poor

All the work shown in OUR GALLERY will be for sale. In order to enable all to possess works of art, the gallery has made arrangements to sell through extended payments, and for a moderate monthly rental, patrons may have in their homes paintings or sculpture by all the men exhibiting.

Edith G. Halpert, (wife of Samuel Halpert, the painter) who is in charge, is planning to make the gallery a meeting place for artists, and will open the gallery at night for that purpose. Coffee will be served in the evening after dinner. Artists and Patrons of Art are invited to make the gallery their meeting place.

OUR GALLERY will be open daily from ten to six; and in the evenings from eight to eleven; Sundays from three to six.

**SALE OF BEARDSLEY
DRAWINGS HERE**

LONDON.—Nearly a hundred drawings by Aubrey Beardsley, forming probably the most important collection of his work in existence, are to be sold in New York at the Anderson Galleries on November 22nd.

It is understood that these drawings would have been offered for sale in London but for the existence of the dealers' "ring," which almost monopolizes the bidding nowadays.

Mr. Allen Lane, a director of the Bodley Head, said that the collection was the property of his aunt, Mrs. Lane.

"Beardsley died when he was 26," he said, "but some of these drawings were done when he was little more than twelve. They are souvenirs of the time when he and his sister arranged entertainments to amuse their mother, and the programmes were designed by Aubrey."

The most interesting drawings in the collection are those that illustrate Oscar Wilde's "Salome." There are also the cover design of Volumes 2 and 3 of the "Yellow Book," and illustrations for "The Mountain Lovers," by Fiona Macleod; "The Great God Pan," by Arthur Machen; "Barbarous Britishers," by H. D. Traill; and "Discord," by George Egerton.

**DETROIT BUYS TWO
SULLY PORTRAITS**

DETROIT.—The portraits of Dr. and Mrs. Edward Hudson of Philadelphia, by Thomas Sully (29 inches high by 23 3/4 inches wide) which have recently been acquired by purchase for the permanent collection, are superb examples of one of America's most gifted portrait painters. They were painted in Philadelphia probably about 1835, when the peaceful and happy environment under which Sully was living, enabled him to pursue his craft under the most favorable circumstances. One can see in this pair of portraits and particularly in that of the handsome man, the strength and solidity of the drawing, the clearness of the flesh tones and the easy and telling brush stroke that make of Sully the equal of any and the superior of most of our early American painters.

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**CATALOGUES OF THE
MICHELHAM SALE**

The catalogues of the sale of the collections of the late Lord Michelham to be held in London on November 23rd and 24th have just arrived. All are profusely illustrated. Catalogues may be consulted at the offices of THE ART NEWS, 49 W. 45th St., N. Y. C., or will be mailed, post free, on receipt of the publisher's price, \$5.00.

**BOOK SALES AT
AMERICAN ART**

The American Art Association has issued a bulletin of coming book, print and autograph sales in November and December. The collection and dates of sales are:

Sporting Library of Walter C. Noyes, Sale, November 10.

Charles F. Gunther Collection, Sale, November 11.

Library sets in fine bindings including Chien collection, Sale, November 16 and 17.

Etchings and Engravings: McBey, Whistler, Haden, Rembrandt, Zorn and others, Sale, November 17 and 18.

First Editions of American and English authors, Sale, November 23.

Sporting Library of Charles H. Raymond, Sale, November 26.

Sets and extra-illustrated books including the library of Arthur McAleenan and Edwin Baldwin, Sale, December 1 and 2.

Autograph letters and documents of the collection of Alexander W. Hannah, Sale, December 2 and 3.

Ship models from the collection of Clarkson A. Collins, Jr., Sale, December 8.

Japanese and Chinese color prints from the collection of S. H. Mori, Sale, December 9 and 10.

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PRIZES IN CHICAGO AMERICAN SHOW

CHICAGO.—In the American Paintings and Sculpture Exhibition, which opened at the Art Institute of Chicago, Thursday, October 28, figure paintings and portraits headed the list. Of the two hundred and seventeen pictures installed in the nine galleries of the East wing fifty-four are figure paintings, thirty-five are portraits, ninety-five are landscapes, thirteen are marines and nineteen are still life paintings. There are 62 pieces of Sculpture, one of which won the Mrs. Keith Spalding prize of \$1,000.00 and another the William M. R. French Gold Medal. Following is a list of prizes and prize winners:

The Mr. and Mrs. Frank G. Logan Medal, carrying with it for purchase or as a gift the sum of fifteen hundred dollars, for a work by an American, in painting or sculpture, which has not previously received an award. Awarded to George Luks for "The Player," a painting of a young man playing the accordion.

The Mr. and Mrs. Frank G. Logan Medal, carrying with it for purchase or as a gift the sum of one thousand dollars, for portraiture, to be awarded to a work which has not previously received a sash prize, but not to the same artists in two successive years. Awarded to Charles Hopkinson of Woodstock, N. Y., for his "Family Group," a portrait of himself and his wife and five attractive daughters.

The Potter Palmer Gold Medal, carrying with it a prize of one thousand dollars, for either painting or sculpture. Awarded to Eugene Speicher, of New York for his painting entitled "Nude."

The Mrs. Keith Spalding Prize of one thousand dollars for sculpture produced during the last five years. Awarded to Benjamin I. Kurtz for his bronze head, "Mask of a Nubian Girl."

The Norman Wait Harris Silver Medal, carrying with it a prize of five hundred dollars, for a painting executed within two years. Established by Norman Wait Harris 1902. Awarded to Clifford Addams of New York for his figure painting of a young woman in black resting on a sofa. The painting bears the title "Bohemienne."

The Norman Wait Harris Bronze Medal, carrying with it a prize of three hundred dollars, for a painting executed within two years. Established by Norman Wait Harris 1902. Awarded to John W. Norton, instructor in the Art Institute school for his painting entitled "Nude" a half-length figure of a young woman.

The M. V. Kohnstamm Prize of two hundred and fifty dollars for the most commendable painting. Awarded to Elizabeth Sparhawk-Jones, of Philadelphia for her painting, "The Resting Wood Cutters."

The Mr. and Mrs. Augustus S. Peabody Prize of two hundred dollars offered either for purchase or as a gift, for a painting executed within two years by one of the younger artists. Awarded to Clarence R. Johnson of Lumberville, Pa., for his landscape entitled "Lumberville, Buck County, Pa."

The William M. R. French Memorial Gold Medal, established by The Art Institute Alumni Association, for a painting or work of sculpture executed by a student or former student of The Art Institute. Awarded to John Davis Brin of Chicago, for his bas-relief "Romanza."

The Martin B. Cahn Prize of one hundred dollars for the best oil painting by a Chicago artists. Established by the bequest of Martin B. Cahn, 1898. Awarded to James Copping, for his rural landscape entitled "Old Barn."

Honorable Mention was awarded to the following: Kenneth Bates, for his "Still Life"; Ivan Lorraine Albright for his figure painting, "Paper Flowers"; Robert K. Ryland, for his architectural painting "Bridge Pier, Brooklyn"; and to Carl Wuermer for his landscape "Summertime in the Catskills."

BALTIMORE

Arrangements are being made in connection with the exhibition of Tapestries and Italian Old Masters which will open at the Baltimore Museum of Art on November 16th, for a series of special meetings while the exhibition is in progress. Miss Florence N. Levy, director of the Museum, has sent out two hundred and fifty letters of invitation to Women's Clubs throughout the State and various local organizations to hold events of this kind. Each of the groups will be taken through the exhibition by some one familiar with the works of art and competent to discuss them.

The exhibition will be of exceptional importance, consisting of works by celebrated artists of the Renaissance, that have been lent for the occasion by New York collectors. Among the artists to be represented are Giovanni da Pisa; Sebastiano del Piombo; Pietro da Cortona; Bonifacio Veneziano and others.

The main gallery will contain Flemish and French Tapestries of the 16th, and 17th centuries, and there will also be cases of Italian Faience and Limoges Enamels of the 16th Century, and a notable collection of prints of the period from important Baltimore collections. Two suits of armor lent by Duveen and several pieces of Italian furniture.

The Exhibition will open with a private view to members of the Museum and their guests at which an address will be made by Professor Frank Jewett Mather, Jr., Professor of Fine Arts, Princeton University. Other addresses, while the exhibition is under way, will be given by Mr. George Leland Hunter and Dr. Hans Froelicher, Professor of the History of Art at Goucher College. Dr. Froelicher will give the second of the Museum's Sunday afternoon talks, another speaker in this course being Dr. David M. Robinson, Professor of Archaeology at the Johns Hopkins University.

MONTCLAIR

Montclair is to have an opportunity to see, for the next month, a superb collection of Antique Oriental Rugs, which have been collected by the Rev. High Black, D.D., of Montclair. It will come as a surprise to many to learn that Dr. Black has a great hobby, and that the hobby is collecting rare rugs.

Sixteenth and seventeenth century rugs of rare beauty, wonderful Prayer Rugs and a sixteenth century carpet are included in this important collection.

On the evening of November 5th, this Exhibition will be opened with a private view and a talk by Dr. Black on "A Collector's Hobby."

From November 6th until the 28th, the collection will be on public view.

From November 3rd until November 28th, there will be on view a most interesting collection of paintings, etchings and block prints by William Steeple Davis of Orient, L. I.

To those who are not familiar with the work of this artist, a quotation from an article in the French Magazine, "La Revue du Vrai et du Beau," will be of interest.

"William Steeple Davis, born at Orient, Long Island, is an artist who was self taught in drawing and painting and from the beginning, found in the sea his principal inspiration. He not only painted in oil and watercolor, but worked in pastel and is an etcher of no mean ability. He has acquired, in all of these mediums, a technique of his own. Several of Mr. Davis' canvases are in the Museums at Toledo, Ohio and Los Angeles, California.

He is also a master in the applied arts and has designed and executed the frames for his own canvases.

Mr. Davis' work has been shown in the important exhibitions of America, at New York, Philadelphia and throughout the country."



"PORTRAIT OF MRS. KENDALL"

By R. YAGO

Included in the artist's exhibition at the Dudensing Galleries.

OLD MINIATURES IN PHILADELPHIA SHOW

PHILADELPHIA.—The Pennsylvania Society of Miniature Painters will hold a loan exhibition of old miniatures in conjunction with the annual exhibition of modern miniatures in the galleries of the Pennsylvania Academy of

the Fine Arts, from November 8 to December 12.

This exhibition celebrates the twenty-fifth anniversary of the founding of the Pennsylvania Society of Miniature Painters and will be an event that will add to the interest of miniatures on record as having been shown in Philadelphia in this Sesqui-Centennial year.

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ORIENTAL ART CONFERENCE CLOSES

The International Conference on Oriental Art which has just been held for the first time came to a close on Wednesday evening with a session and reception at the home of Mr. John D. Rockefeller, Jr. Dr. Otto Kummel, Director of the East Asiatic Museum of Berlin spoke at some length on Some Problems of Chinese Sculpture illustrated by references to some of the pieces in the Rockefeller collection. He spoke of the difficulties that confront the student who tries to write the history of Chinese sculpture, owing to the fact that the Chinese themselves did not regard sculpture as a fine art, in spite of its greatness, so that the records are very meager. Dr. Kummel summarized the available evidence for dating the important phases in the history of this art and pointed out that three of the finest Wei bronzes known are in this country, two in the Rockefeller collection and one in the Boston Museum.

Arthur Upham Pope, Advisory Curator of Muhammadan Art in the Art Institute of Chicago discussed certain esthetic problems of the so-called Polonaise rugs of silk, gold and silver made by the Shahs of Persia in the XVIIth century as gifts for European monarchs and reported recent discoveries in Persia that serve to establish the place and conditions of their weaving.

Dr. Phyllis Ackerman spoke on the Oriental Origins of Gothic Tapestry, with special reference to the Hunt of the Unicorn series, announcing the results of recent research on the origins in the Near East of the iconography and defending the thesis that the Gothic tapestries are derived, not from Rome, but from traditions of the Eastern Empire. In addition to the forty delegates there were a number of other guests.

The Conference held altogether twelve sessions in New York and Philadelphia. The principle speakers were Prof. Gabriel Millet of the Sorbonne, Mr. Lawrence Binyon of the British Museum, M. Gaston Migeon, formerly of the Louvre, Dr. Ernst Kuehnle of the Kaiser Friedrich Museum of Berlin, Dr. Otto Kummel of the East Asiatic Museum of Berlin, Dr. Ernst Diez, formerly of the University of Vienna and now lecturing at Bryn Mawr, Dr. A. K. Coomaraswamy of the Boston Museum, Prof. A. F. Friend of Princeton University and Prof. C. R. Morey of Princeton University, Prof. John Shapeley and Prof. R. M. Riefstahl of New York University and Prof. Arthur U. Pope of the Chicago Art Institute.

The questions discussed ranged from the problem of the falsification of Persian gold objects and early ceramic wares to the report of new researches in many fields and the criticism of attribution of important pieces. Some important new discoveries were made especially in the field of inscriptions and manuscripts. A committee composed of Dr. Ernst Kuehnle, Prof. R. M. Riefstahl and Prof. A. U. Pope was appointed to revise the nomenclature of Near Eastern potteries.

At the opening banquet given by the College Art Association at the Ritz-Carlton Hotel on Friday, the twentieth, Prof. Pope made a plea for the recognition of the importance of Near Eastern art and for the necessity of a permanent organization to provide a

research and publication fund, standardize nomenclatures, organize exhibitions, lectures and conferences, maintain scientific and artistic standards in the field and provide information to collectors and museums. At a meeting at the Sesquicentennial on Monday morning, Prof. John Shapeley, President of the College Art Association, under whose direction the conference was held, was entrusted by the unanimous vote of the conference to appoint a committee to effect such an organization and instructed to formulate a report to be presented to the governing board of the College Art Association looking to an affiliation of the permanent conference with the Association.

The conference was in every way a decided success, much new information being brought to light and methods clarified. The conference visited some of the most important private collections and the European visitors, although they found several falsifications in public collections, were greatly impressed and somewhat surprised by the high level of quality and great importance of certain private collections, such as those of Mr. Joseph Widener, Mr. Clarence H. Mackay, Mr. John D. Rockefeller, Jr., and several others which they examined.

MILLET DISCUSSES BYZANTINE ART

Gabriel Millet of the Sorbonne traced the influence of Byzantine ornamentation and illumination on modern life in a recent lecture before the congress of Orientalists at the J. Pierpont Morgan library. In the afternoon the experts, including men from Europe, Asia and America, inspected the Oriental collection at the Metropolitan Museum of Art and heard addresses by S. C. Bosch Reitz, curator; Joseph Breck, assistant director, and Maurice Dimand, assistant curator.

The conference has now gone to Philadelphia, where what is declared the most important temporary exhibitions of Persian art ever seen in the United States will be viewed at the Sesquicentennial Exposition and the University of Pennsylvania.

BEHAR SHOWS RUG COLLECTION HERE

Mr. Victor Behar, of London, who is the owner of the famous Vienna carpet now on view at the Exhibition of Oriental Art at the Museum of the University of Pennsylvania, will exhibit privately a splendid collection of early Oriental rugs at the galleries of White Allom & Co., 817-819 Madison Avenue, New York. The exhibition will be on view, by appointment, from November 10th to November 30th.

Mr. Behar is known abroad as one of the foremost dealers in fine Oriental rugs and carpets. He is internationally famous because of his recent purchase from the Austrian Government of the great carpet now loaned to the exhibition in Philadelphia.

It is impossible at this time to give more than a notice of the coming exhibition, but a review of the collection, written by Prof. R. M. Riefstahl, will be published in the next issue of THE ART NEWS.

RARE SPANISH ART SHOWN IN TOLEDO

Imperial Toledo, as the natives of the city call it, will be the artistic Mecca of Spain owing to the sensational exhibitions to be held there during the next few months in connection with the sixth centenary of Toledo Cathedral, and the Eucharistic Congress celebrated at the same time. All the churches and convents of the diocese are sending their treasures, many of them for the first time, and an incredible number of marvelous masterpieces are now coming to light. The Collegiate Church of Pastana has sent two magnificent gothic tapestries, representing the capture of Arcila (Morocco) by Alfonso V of Portugal, a celebrated episode of the days of Portugal's greatness. They belonged to the Portuguese Crown, and later to the Infantado Palace in Guadalajara until the XVIIth century, when they were donated to the Collegiate of Pastana. The cartoons for them were drawn by Nuno Goncalves, the famous Portuguese painter, contemporary and equal to Van Eyck. Many other objects of the highest importance are thus being saved from the oblivion in which they have lain for centuries.

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DEALERS PROTEST SPANISH TAX

There is now raging a controversy between the Government and the Spanish Antique Dealers' Association on the recent decree establishing an export tax, of from 2 to 20% ad valorem, on antiquities and works of art. The Government alleges that the tax has for its object the preservation of the artistic wealth of Spain, the dealers retort that it is a short-sighted policy which would only lessen the importance of Spanish art abroad, besides placing the art trade in a critical position, and imposing great hardships on artists and craftsmen, by hindering the disposal of their output. As a result of an extensive press campaign, the Government has at last decided to meet a deputation headed by the Spanish Antique Dealer's Association, and it is expected that the export tax will be repealed, or at least considerably reduced, and that the restrictions on the exportation of antiques and works of art practically abandoned.

OLD MASTERS IN BERLIN SHOW

BERLIN.—The owner of the Matthiesen Gallery, the young and enterprising Mr. Zatzstein, has assembled a great number of exceptional paintings. I have rarely had in my hands such a lovely and alluring panel as is in the portrait of a young girl by Memling, which seems to have retained the charm and bloom of youth vanished some centuries ago. Less agreeable with regard to the person represented is a likeness of a man by Rubens dated 1618 which, apart from this very personal dislike of jovial, ruddy-cheeked features, absolutely is of the first rank. That it is an authoritative work by the master is proved by the fact that there is in this painting no weak point, no slackness in any of the details. A large and stately portrait by Tintoretto depicts a bearded man in a pompous red mantle. There is a characteristic XVth century work by Boltraffio taken in profile in a clean and distinctly contoured manner. A large and attractive canvas is a "Madonna with two female Saints" by Filippino Lippi. Size and excellent preservation make this canvas an item of the first importance. Worth to be singled out is further an "Annunciation" by the XVth century "Master of Frankfurt." From a greenish background the figures of Mary and the Angel are well set off, so as to give a distinctly plastic impression. There is further among other noteworthy items a "Santa Conversatione" by Palma Vecchio and, in proceeding to later centuries, a Fragonard of exquisite charm.

It is rumored that a Holbein painting, a portrait of a man of the artist's early period, has been traced and secured by the gallery.

BOOKS BY CAHILL TO BE PUBLISHED

NEWARK.—Holger Cahill, who has for four years directed the publicity of the Newark Museum and Newark Public Library, has just signed a contract with the Macaulay Company of New York for the publication of his first novel, the title of which has not yet been announced. The publishers, who promise to issue the book within a year, also took options on Mr. Cahill's next two books.

Mr. Cahill confirmed the announcement of the contract, and added that he had also agreed tentatively with the same publishers to write a biography and critical estimate of the works of John Sloan, well known American painter and president of the Society of Independent Artists.

SWISS COLLECTOR BUYS CRANACHS

The well-known Swiss collector, Mr. Reinhart of Winterthur, has lately enriched his collection by two acquisitions. They are companions and paintings of a young married couple by Lucas Cranach dated 1503, belonging to the artist's most important works. They come from an English private collection and belonged once to the famous collection of King Charles I of England. A further acquisition of Mr. Reinhart's is a drawing by Mathias Gruenewald, a great German master of the XVth century, portraying St. Magdalen's head. The importance of this drawing appears from the fact that it was listed among works which were not allowed to leave the country. However, an export permit has now been given.—F. T.

BERLIN STATUES TO BE REMOVED

The communist fraction of the Prussian chambers has put forward a motion, which proposes to remove the drossy sculptures erected on both sides of the so-called "Siegesallee," an avenue in the Tiergarten. Thirty-two statues of Prussian sovereigns have been raised through the initiative of the former "Kaiser" in 1898-1901. They are very poor as to artistic merit and have always been an offence to good taste. Now they are in need of repair and the communist fraction refuses to vote the sum required for the restoration, saying that their removal would afford work for a number of unemployed and the stone would provide students of sculpture with working material.—F. T.

REPORTS OF MANY "FINDS" IN LONDON

Some interesting "finds" have been made of late on the site of the ancient Roman Theatre at Caerleon in Monmouthshire, among them being a lead disc which is thought to be the equivalent of the modern theatre ticket, such as is used in metal in regard to pit and gallery seats. A silver-plated bronze statuette of Mercury of considerable beauty was discovered at the entrance to the amphitheatre, a little figure that measures no more than four inches in height. Other treasure-trove includes coins of the reigns of Trajan and Caracalla and a bronze brooch, decorated with green enamel.

Finds, not so easily established as authentic, are constantly being reported. But of late there have been announced various discoveries which seem to bear upon them the impress of the bona-fide. One is that of a Flemish portrait bought for some negligible sum in a very modest second-hand shop in Bradford by a collector of sufficient judgment to recognize its quality. In the opinion of the curator of the Leeds Art Gallery it is undoubtedly a piece of late XVIth century work by some court painter of standing, and it has accordingly been bought and added to the collection of that Gallery.

Another "find," which there appears to be every reason to believe authentic, is that of a reputed Holbein, acquired in a most surprising and sensational way by a workman. This lucky individual bought in an open market what he took to be a copy of an angel's head by Correggio. He hung it on the wall of his parlor by the original, and none too trusty, cord, which soon gave way, letting the picture fall to the ground. The impact of the fall revealed the presence of a second picture at the back of the Correggio, covered with a piece of canvas, which on removal showed a portrait

AFRICAN ART TO BE SHOWN IN PARIS

The speculation which for several years has been rife in so-called African antiquities and made negro art the fashion with ultra-moderns, has somewhat discredited it with serious connoisseurs who judge of the value of a work of art not with their ears but with their eyes. For the art of the negro as well as of the white must be understood in order to distinguish the tares from the wheat. Without speaking of the workshops of Montmartre where negro art is manufactured, as is Chinese art in the Faubourg St. Antoine, cunning colonials have undertaken its fabrication on the spot, and there exist today on the banks of the Niger and the Congo workshops where idols and fetiches are made, which—without being as prolific as the modern factories of Indian, Chinese and Japanese Buddhas, or of crucifixes of the Place St. Sulpice—nevertheless export a respectable number of black divinities.

Some of these objects are sufficiently decorative, but poor in inspiration. The most characteristic pieces of African art, without speaking of great antiquity as certain authors undertake to do, are anterior to the coming of the white people, pure of all foreign influence. Unfortunately these are very rare today, they are all in public or private collections, and none of them are, so to speak, on the market.

Yet it would be a mistake to believe that African art belongs entirely to the past. The latest expeditions across the black continent, and in particular that organized by M. Citroën and directed by MM. Haart-Audouin-Dubreuil, have brought us back proof that Africa is not only an almost inexhaustible reservoir of natural riches, but also a living source of elements of plastic and decorative beauty, which when put before us will offer to Western artists a very appreciable source of inspiration.

Such has been the opinion of the members of the Committee of the Central Union of Decorative Arts who decided, in agreement with the Museum of Natural History and the Geographical Society, to organize in the Pavillon Marisan the exhibition of things gathered in the course of this expedition which is now taking place. These documents not only include a rich zoological ensemble, but also very interesting examples of negro art, completed by an ample collection of photographs and documentary films turned in the course of this 20,000 kilometer trip across Africa. A place was also reserved for a selection of paintings by M. Jakovlev who was attached to the expedition, and brought back a striking collection of paintings and drawings whose exhibition at the Jean Charpentier Gallery had a great success last summer. This remarkable show which puts before us, as it were, a synoptic picture of negro art, revealed to those who did not yet know it, the perfect taste in color and rich decorative sense of the Africans. It will not fail to exert a fertile influence, not only on art in general but on decorative art in particular, which certainly will profit by the examples of honest technique and intelligent ornament offered by their so-called savage brothers.—H. S. C.

of Queen Mary I, holding in her hand a red carnation, after the manner of more than one of Holbein's sitters. The artist, Nico Jungman, to whom the portrait was taken for restoration, is of the opinion that the work is a genuine Holbein, possibly stolen and concealed behind the painting for subsequent withdrawal.

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COMING AUCTIONS

AMERICAN ART ASSOCIATION

DOMINICK-CHEIN
ORIENTAL COLLECTION

Exhibition, November 6
Sale, November 10, 11

The sale of Chinese objects of art to be held at the American Art Association on November 10 and 11 represents the collection of two prominent connoisseurs, Mr. H. B. Dominick and Mrs. Julius Chein of New York. Among the most important of the individual items are No. 437, a cuivre doré statuette of a fully accoutred charger dating from the Ming period. No. 439, a pair of Han pottery grain jars and a sculptured stone head of the Sung dynasty depicting the "Queen of Heaven." Of exceptional interest is No. 454, an unusually large Fukien figure of Kuan-yin enthroned on a lotus blossom of the Ming period which comes from the A. W. Bahr collection. No. 490 is an early Ming mirror-black bottle form vase superbly shaped and finely potted.

The first session of the sale consists of over 250 items, mainly porcelains, crystals and hard stones of the Ch'ien-lung, K'ang-hsi, Yung Cheng and Ming dynasties, in the form of snuff bottles, vases, gallipots and blue and white plaques, together with fine textiles and kakemono paintings of the Sung, Ming and Yung-Cheng dynasties. No. 255 and 256 are two fine volumes of Chinese miniature paintings of the Ch'ien-lung period depicting domestic scenes, warriors, musicians and many other interesting views of Oriental life. The second session of the sale contains a large number of semi-precious mineral snuff bottles, an important assemblage of carved amber groups and statuettes, some fine porcelains and a wealth of jades and crystals. There are also an unusual number of Han, Tang, Sung and Ming vases, important among them being some Temmoku and Chun ware bowls, a turquoise blue and an aubergine jardinière of the Ming period.

SOUHAMI GOTHIC ART
COLLECTION

Exhibition, November 6
Sale, November 12, 13

Recently Mr. Souhami secured some of the treasures of the historical Château de Courcelles and in his collection to be sold at the American Art Galleries he has included many examples of Gothic and Renaissance furniture from this château. Among these are Gothic cabinets and carved oak stalls, a French Renaissance cabinet, armchairs covered in superb tapestry with the finest XVIth century frames, and a set of fifty-four painted wood panels from the dining hall. Mr. Souhami's personal collection includes a Beauvais tapestry from the Dutasta collection in la tenture chinoise, a Gobelets tapestry representing La Bataille d'Arbelles, a royal Aubusson medallion tapestry of the Louis XVI period, and an exceedingly rare set of needlework panels executed entirely in petit point, coming from the collection of Philippe de Bourbon. The sets, as well as single examples of arm and side chairs covered in petit and gros point and point St. Cyr (including a Louis XIV sofa and two armchairs from the famous collection of the Comtesse de Gaillard) are fine examples of their type. A set of six needlework panels after Vernet, coming from the Château de St. Jean des Essartiers, is



"THE RENDEZVOUS"

By WINSLOW HOMER

Included in the sale of paintings from The Arlington Gallery at The Anderson Galleries, Nov. 11 and 12.

extremely unusual, and aside from its great value, makes a decorative ensemble of pleasing scenes in brilliant colors. There is also a series of painted panels that are very charming.

LIBRARY OF MRS. JULIUS
CHEIN

Exhibition, November 12
Sale, November 16, 17

The most important single item in the library of Mrs. Julius Chein, to be sold at the American Art Association on November 16 and 17, is a Bible with cipher annotations by Samuel Johnson, a Blayney standard 4to edition of 1769, several copies of which were bound into 7 volumes each by the rich brewer, Mr. Thrale, Johnson's intimate friend. The Bible bears the embossed stamp of the Malta Protestant College, with a long note by its principal mentioning that the books were presented by a Frederick Sergeant and also a note by R. S. Cotton, stating that he bought them at the sale of the Doctor's books. Another interesting volume is the "Scala Perfectionis" of Walter Hilton, printed by Wynken de Worde in 1533 and translated into Latin by Thomas Fyslawe. Among the autographic material, the most important items are No. 68, Elizabeth Barrett Browning's famous letter to the editor of the Athenaeum concerning her poem, *A Curse for a Nation*; a splendid Wilkie Collins item, the original ms. of *An Evil Genius*, written in ink on 292 pages and the original autograph draft, signed twice, of a letter written by Joseph Conrad to the editor of the Globe relative to his article on the sinking of the "Empress of Ireland." It is accompanied by the monograph *The Lesson of the Collision* which is quite rare, 25 copies only having been printed by the author for private circulation. There is also a complete autograph poem by Schiller, *Das Spiel des Lebens*, probably the finest Schiller ms. to appear at public sale in America. Among the examples of handsome extra-illustrated books are a superb set of *American Statesmen*, with autograph letters or documents inlaid in each of the 40 volumes, Abraham Lincoln by Nicolay and Hay, and with 250 extra engraved portraits and 50 autograph letters and documents and Sloane's *Life of Napoleon*, extended from 4 vols to 8 vols by the insertion of over 500 portraits, views, maps, etc.

HALLET, THOMPSON ET AL
COLLECTION

Exhibition, November 13
Sale, November 17, 18

Etchings and engravings, both of old masters and contemporary artists, are including in the collections of Lucius F. Hallett, Payson Thompson, Armitt Brown, Arthur Newman and G. C. Heimerdinger, to be sold at the American Art Association on Nov. 17th and 18th. The early German masters find their finest representation in the beautiful Dürers, among them No. 75, the "St. Eustace," No. 77, "St. Jerome in his Cell" and No. 79, a superb proof of the magnificent "Melancholia." There are three Martin Schongauers, among them "Christ Carrying the Cross" in a beautiful early proof. Beham and Lucas van Leyden are each found in a single example. The seventeen Rembrandt etchings include a superb proof of the "Christ Preaching," and a very fine proof of "Landscape with Cottage and White Palings."

French etching is particularly distinguished by the Forains, among them No. 86, "The Return of the Prodigal Son" in a very fine proof, the extremely rare "Before the Apparition" and a very fine proof of "The Miracle." There is a single Fragonard and a good collection of Meryon's work. A considerable series of Auguste Lepere includes the "A Gentilly" and "Amiens Cathedral." Among other examples of Legros there is a very fine proof of "The Edge of the Wood." There are eleven Millets, including a superb proof of the "Going to Work," from the Sensier collection. Three examples by Rodin also lend interest to the French prints. Contemporary British work include examples of Frank Brangwyn, Arthur Briscoe, David Young Cameron, in both portrait and landscape subjects, and representative specimens of Sir Francis Haden, including superb proofs of his landscapes. The popular James McBeys is found in well chosen prints, among them the Austrian camel patrol series. Eighteen etchings of Pennell are included in the collections of Lucius while Mary Cassatt's dry points are of particular interest at this time. Zorn is found in an excellent series of representative examples.

(Continued on page 9)

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ART

In the current issue of the *American Mercury*, Mr. Joseph Hergesheimer has given expression to a heavy weariness with Art. This Art which bores Mr. Hergesheimer can only be written with a capital letter. It is the Art of the poseur, of the professional esthete, of the precious *causerie*. Except that it is usually the Art of barren painters and sterile writers, it is the Art of which Mr. Hergesheimer himself has been a brilliant example. Apparently he has tasted the sweets and found them ashes.

So far there can be no disagreement. But it is amazing that a man as careful as Mr. Hergesheimer usually is, a man who so frequently has written involved paragraphs in an attempt to "clarify" the most rudimentary ideas, should have so completely confused his definitions. Perhaps the germ of this Art of which he writes still lingers in his mind. For the germ of this Art is mystification; conjuring by which natural laws become apparently inoperative and words stand on their heads.

We can hardly believe that so keen a mind as Mr. Hergesheimer's has unconsciously adopted the accepted illiterate usage of the word "artist" to include bootblacks and painters, barbers and sculptors. If not that, however, his is a graver fault because its error, while as great, is less obvious.

He speaks of his youth as a writer and of his belief, at that time, that Art was a strange, strained thing, unreal, precious and decadent. The belief, apparently, persists. Art now seems a childish thing which, become a man, he puts away. He begins to understand the value of simplicity; his effort will be "to tell a good story" without conscious "Artistry".

It does not seem to have occurred to him that, by so doing, he may become an artist.

For art is as simple and as completely inexplicable as life. We know that life exists. We can watch a single cell develop into a man. But we cannot make a cell in a test tube and our ignorance of the why of life is complete. We know that art exists; we know something of its attributes and functions,

but we cannot produce it by a formula and, until we understand the why of life we shall not understand just what art is.

That it exists we have proof at least as definite as we have of life. From the caves at Altamira to the work of a generation ago a comparatively few objects from among the millions produced create in us the unexplained but nevertheless real emotion which is termed esthetic. And these works and these only are art and their creators, and only they, were artists.

If we could look as dispassionately at a contemporary work as we can at one of the quattrocento there would be little difficulty in separating the "Art-artists" from the artists of our day. It can be done, but the gift is rare and, because our minds are confused by precedent, association and a fumbling search for relief from the commonplace, Mr. Hergesheimer's "Artist" thrives.

It is unfortunate that it should take a generation or a century to separate the wheat from the chaff. It is regrettable, though to a lesser degree, that Mr. Hergesheimer should add to the confusion.

MODERN FRENCH
TAPESTRIES

The withdrawal of the state subsidy from the Beauvais and Gobelins manufactories, announced in a recent Paris dispatch, can scarcely be regarded as an unmitigated disaster. In the time of Louis XIV and XV, royal support brought to Gobelins and Beauvais, artists of capricious imagination with a sense of bold pictorial design. Of late years and even during the greater part of the XIXth century, state support has perhaps only heightened the over-elaboration and imaginative bankruptcy of the modern French tapestry. Artistically, if not actually, the historic French looms are dead. Under the new conditions of sale in the open market it is dubious if either Gobelins or Beauvais will survive. But failure will not come, as the dispatches from Paris fear, because of temptations to turn out greater quantity to the detriment of quality. Quality, save perhaps in a certain decadent fineness of weave has long been dead; and one can scarcely mourn the possible passing of an art from which all virtue has departed.

THE LATE SEASON

There has been a certain amount of sighing this year over the fact that the art season is not yet well under way. Recollections of the good old times when Labor Day marked the opening and collectors came back to town anxious to buy, perhaps as penance for an unesthetic vacation, are heard.

Forty or fifty years ago, when the Academy ruled, later when the "Ten" constituted an oligarchy, the buying of pictures was a simple affair. One looked to be sure that the magic letters "N. A." followed a name and, with no further need of appraisal, bought.

The sins of the fathers hang on the children's walls—perhaps. And something of the reverence for painted canvas as such may have been lost. A little more than a gold frame and a name plate is now demanded.

For the fact that the present generation no longer rushes back to town early in September is not the only change in its life. Present day collectors have, as a group, a greater sophistication than their elders and, possibly, more discrimination. They should, therefore, be better buyers and, having more leisure in which to appreciate pictures, more liberal buyers.

So it would seem that the late season is not the sign of an unmitigated evil. Rather it appears that dealers, provided their stocks meet present demands, are in a more favorable position than ever.



"ST. JEROME"

Attributed to CARPACCIO
 Recently acquired by gift and purchase by the
 Museum of Fine Arts, Boston.

TWENTY YEARS AGO

From THE ART NEWS of Nov. 3, 1906

A terra cotta tablet by one of the Della Robbias, was recently removed from the Metropolitan Museum of Art, where it was held under consideration for sometime by a committee of trustees of the Museum. The work was once valued at \$50,000, and finally came into the possession of H. S. de Souhami, an art dealer of this city, who offered the tablet to the Museum. After negotiations with the trustees, it was finally decided that the Museum funds were not sufficient to justify the expenditure for so large an amount. Sir Caspar Purdon Clarke has been quoted as saying that the tablet was a striking work of art, and that the Museum would probably have purchased it, had not the funds been more needed for other purposes.

Under the unofficial patronage of the Kaiser, a European alliance against the capture of the Old World's art treasures is about to be formed. The mover in the enterprise is Privy Councillor Bode, Director of the Royal Prussian Museums and Germany's first art expert.

Herr Bode declares it to be the duty of every European State to guard its art collections and do everything in its power, even to the extent of purchasing, to prevent sales of Europe's priceless art treasures to American men of millions. The sale of the Hainauer and other collections in Berlin, which will ultimately find a resting place in American private galleries, was the starting point of the new movement. Leading art collectors and the galleries of France, Italy, Germany, Belgium and Holland have promised active support.

French art has, this week, been robbed of two representative men. A despatch from Barbizon announced the death of Ferdinand Chaigneau, painter and engraver, born in 1839. Chaigneau sent his first picture to the Salon in 1857. He was one of the last artists of the so-called "School of Fontainebleau." News of the death of Cezanne, one of the earliest impressionists, followed close upon that of Chaigneau. Cezanne was in his sixty-seventh year, and was a prominent figure in the Zola circle. The novelist pictured him as Claude in "L'Oeuvre."

In competition with King Edward of England, who sought it as a memorial of his mother, the late Queen Victoria, J. Pierpont Morgan has secured the original Cluny Bible, in illuminated text, on parchment, the work of the Cluny monks, in France, and more than 200 years old. With it he also has ob-

tained an illuminated copy of the original order of arrest for John Bunyan, on a charge of heresy, also on parchment, and the work of the artists in Cluny Abbey.

The Bible alone was considered one of the finest works of art in France.

Mr. Morgan is said to have paid \$20,000.00 for the Bible and manuscript.

BOOKS AND MANUSCRIPTS

A SHORT HISTORY OF ITALIAN
PAINTING

Adolfo Venturi,

translated by Edward Hutton.

The Macmillan Co., Price \$4.00

To translate the nine volumes of Adolfo Venturi's *Storia dell'Arte Italiana* would be a valuable piece of work and a great service to art in general, but an approach to this consisting of one volume, *A Short History of Italian Painting*, translated from Venturi by Edward Hutton, is not to be passed lightly by.

This condensation of Venturi's work is worthy of the original *Storia dell'Arte*. Mr. Hutton has packed the various periods of Italian painting into one or two chapters each. One cannot fail to receive a vivid and concise impression of the periods of Italian painting from the beginnings of Christian art through the romanesque art, sculpture, architecture and painting of the XIIIth, XIVth, XVth, XVIth centuries and the post-renaissance. Mr. Hutton's condensation is careful and thoughtful, serving to give not only the high lights of Italian painting, but enough detail and description to make the translation more than a mere handbook of Italian painting. The sense of Venturi's knowledge of Italian art has not been lost, nor his appreciation of it; both have been woven together in a style that is neither generalized nor over sentimental. For example, Mr. Hutton says of Fra Angelico, of the Sienese-Florentine school of the XVth century: "Lorenzo Monaco's uneasy curves were softened by Fra Giovanni de Fiesole called Beato Angelico (a Dominican in 1407—died in Rome, 1455). He made use of the Gothic style of his day to interpret his own mysticism, and he became the great mystical painter of Italy." No one can find fault with such a translation which has lost none of Venturi's power of interpretation.

One is puzzled, unfortunately, that there is no preface to the book. In this slap-dashing age, we would rather trust that Mr. Hutton would have preferred to introduce Venturi to the public who may not be so familiar with him, because after all this book will serve the more intelligent layman and not the research student who will go for information to the original Venturi.

LETTERS

October 28th, 1926.

Mr. S. W. Frankel,
 49 West 45th St.,
 New York City.

My dear Mr. Frankel:

I have noted your editorial on the relation of artists and art dealers. One of the affected parties thinks it is a very fair statement. If the artists want the dealers to handle their pictures they must develop business habits that will make the dealers feel that they are entirely trustworthy in their business relations. It is becoming harder and harder each year and if American artists expect to gain in sales it can only be done through hearty cooperation between themselves and the dealers.

I sincerely hope that your editorial will be read by all the men in the profession.

Yours very truly,

E. C. BABCOCK

OBITUARY

G. W. STEVENS

TOLEDO, Ohio.—George W. Stevens, director of the Toledo Museum of Art, died on Oct. 29th at his suburban home after an illness of seven weeks.

Mr. Stevens, besides being an authority on art, had won considerable praise for numerous poems he had written.

He retired from newspaper work in 1903 to devote his life to art, after his ambition had gained the admiration of the late Edward Libbey, whose large contributions have placed the Toledo Museum of Art among the finest in the nation.

When Mr. Libbey died two years ago he left \$8,000,000 to the museum and provided that after the death of his wife the residue of his estate should go to the institution. It is estimated that this will give at least another \$8,000,000 to the museum.

Mr. Stevens made frequent trips to Europe to purchase works of art. He had been Vice-President of the Faculty of Arts, London, and was a member of the National Institute of Social Sciences, Honorary Secretary of the Egypt Exploration Fund and President of the National Association of Museum Directors, since 1919.

OTTO ECRELMAN

The celebrated Dutch painter, Otto Ecrelman, who was noted for his representations of animals, has just died at Groninga at the age of 87 years. His pictures are to be found in a large number of European and American galleries.

During recent years the royal family of Holland have bought various examples of his works.—K. R. S.

LONDON

The report of the sale of the ex-Kaiser of Germany's art treasures links the names of America and England as purchasers, but authentic details are still wrapped in mystery, and it seems very doubtful whether the owner will be allowed unrestricted liberty to deal with these possessions, even though the greater portion of them were handed over to him officially soon after his retirement to Doorn. At any rate it seems inevitable that the Kaiser Friedrich Museum should have first choice in whatever is actually to be disposed of.

Violet, Dowager Duchess of Rutland is already well known in America as a skilled portraitist, chiefly in black and white, but I doubt whether she is recognized there, any more than here, as a sculptress. Her latest achievement is, however, the designing of a tomb in the grounds of Belvoir Castle, the burial place of her late husband and her son, Lord Haddon, who died before he had reached his teens. Five plaques, adorned with relief portraits of herself, her husband, and her three daughters, of whom Lady Diana Duff-Cooper is one, are to form a feature of the tomb, the actual work being carried out under her supervision by a skilled craftsman.

The first week in November will see Mr. Cyril Andrade of the Dalmeny Gallery in Duke Street, St. James', setting sail for New York, where at the end of that month he proposes to hold an Exhibition of Old English Pottery, in which he is a well-known specialist. He is taking over with him a number of rare specimens that have never before been shown, and will put them on view at the studio of the Hon. Mrs. Elidor Campbell at 154 East 56th Street. Interest in this type of pottery is increasing by leaps and bounds in the Old World as it is in the New.

EXHIBITIONS

OLIVE SNELL

Ferargil Galleries

Olive Snell's firm, aristocratic line is perfectly suited to her patrician subjects. A glance about the main room of the Ferargil Galleries gives one the feeling that Mayfair itself has been transplanted to these walls. Much can be said for Miss Snell's type of portrait head, informally executed in crayon heightened with watercolor. It is often freer and more expressive than the stilted and elaborately posed portrait in oil. The Prince of Wales, the Earl of Birkenhead, Lady Winifred Pennoyer, Miss Dorothy Duveen and the Duchess of Northumberland are but a few of those names which lend lustre to Miss Snell's catalog. Two landscapes and a few oil paintings give evidence of work in other media, affording greater opportunity for depth and design.

EMMA CIARDI

Howard Young Galleries

Emma Ciardi introduces into her pictures XVIIIth century figures with gay gardens of trees and fountains as backgrounds. Perhaps one could say that in subject matter these pictures are reminiscent of Watteau. The figures who promenade about in groups or couples find interest in wearing new gowns as in "Summer Dresses in Bloom," or in decorous serenading as in "An Antique Song." Other pictures are familiar Venetian scenes as a "Morning in Venice," "School of San Marco," and "La Salute." "Morning in Venice," in which the colors used are cold and blue suggests the early dawn instead of the bright mid-day sky and sun of Italy. The artist's colors are in all her pictures cool and delicate, which suit most admirably the mood of her pictures.

AMBROSE PATTERSON

Montross Gallery

The forty-eight canvases by Ambrose Patterson would seem, judging from the extreme variations in their technique and approach to be from several different periods of the artist's career and to embrace several artistic credos. There are gay and attractive street scenes and a series of landscapes, good sound painting but perfectly representational in spirit. And then comes a portrait and a series of figure studies that are thoroughly modern. And all being assembled together, with the conventional work in the majority, one scarcely knows which is the real Mr. Patterson. One of the canvases that we particularly liked was his "Tropical Trees," a fine study of immense tree trunks and vast roots that seem to have a life of their own. The majority of Mr. Patterson's figure groups are also highly successful in their rhythmic movement, but one of them, "The Seven Sons" seemed like an Arthur B. Davies done in bright red.

RAFAEL YAGO

Dudensing Galleries

After exhibitions of his portraits in Spain, Cuba, South America and Washington, D. C., Mr. Yago is showing his work for the first time in New York. It was through Mrs. Archer M. Huntington, whose expressive portrait is included in the exhibition, that the Dudensing Galleries became interested in showing the work of this Spanish artist, so well known in his own country. The exhibition affords an interesting contrast between Cuban, South American and Spanish types, shown in considerable number, and the series of American portraits. The charm of the latter reveals that Mr. Yago is not an artist limited to the interpretation of his own



"COBRA"

By OLIVE SNELL

Shown in the current exhibition of the artist's work at The Ferargil Galleries.

racial type. Rather beauty or expressive personality is his inspiration. In the American series, portraits of Mrs. Coolidge, Mrs. Truxton Beale, Mrs. Huntington, Miss Eppes Hawes of St. Louis and Miss Rose Cumming of New York, show Mr. Yago's ability to portray the essential clarity of the Anglo-Saxon type. Portraits of Madame de Riano, Raquel Meller, the Marchioness of Nagera and several studio studies of Castilian and Spanish girls reveal why Mr. Yago is one of the most successful artists of his native land, where there is scarcely a distinguished lady who does not possess one of his portraits. Some of the artist's works are in the possession of the Royal family of Spain and at the showing of his paintings in Madrid, Mr. Yago was personally eulogized by King Alfonso. The portraits will be on view until November 20.

JOHN ROSS KEY

E. PICK MORINO

Ainslie Galleries

John Ross Key, a pupil of George Inness, is at his best particularly in the pictures "Birthplace of Francis Scott Key," in the "View of Washington from Arlington" and the "Home of Francis Scott Key." His rather conservative technique is admirably suited to the painting of the stately southern home of Francis Scott Key and the splendid old doorway of the "Octagon House." Several pictures of southern gardens are vivid with the bright green of lawns and trees and flower borders of hollyhock and phlox. His scenes of the Berkshires are quite as colorful in the use of heavy green foliage in the foreground and the purple hills in the distance, particularly in "Berkshire Hills" have a real depth. The "View of Washington from Arlington," suggestive of Indian summer is less vivid in coloring, but in the foreground is a green, spacious lawn surrounded with trees in autumn foliage, while across the rather hazy Potomac, Washington is seen. All his scenes reflect the quiet dignity of

by Berne-Belcour, "Post-Prandial Gossip" by A. Weber and "Grandpa's Visit" by Francis David Millet are more or less typical of this group.

SHWARTZ COLLECTION

Exhibition, November 2

Sale, November 11 and 12

The library of Mr. Simon J. Schwartz to be sold at the Anderson Galleries consists of fine bindings, manuscripts, Napoleoniana, colored costume plates, first editions, autographs, and original drawings. Of special interest is a fine binding with faience by Theodore Deck, specially designed for Samuel P. Avery. Another interesting binding is *A Caveat for France*, which has a miniature of Henri IV on ivory by Miss Currie, set in a fine binding. Among the most important first editions is a 1527 edition of Boccaccio. There are also a great many books containing costume plates of various periods and classes of people. A fine XVIth century manuscript of a *Book of the Hours* finely illuminated is of great interest. The Napoleoniana include a letter of his marriage to Marie Louise to his brother Lucien, autographs, portraits and also two pairs of dueling pistols.

NOTES

Attention is called to the forthcoming exhibition of the Scott & Fowles collection of XVIIth to XIXth century paintings which opens on November 13th at the American Art Association. A detailed account of this collection

was given in THE ART NEWS of October 23.

Spanish antiques, the property of Messrs. Montllor of the Spanish Antique Shop will be on exhibition at the Plaza Art Rooms on November 12-16. A review of this sale was given in THE ART NEWS of October 23.

STUDIO NOTES

The Portland Society of Art has invited J. Eliot Enne King to hold an exhibition of his work at the Tweak Memorial, Museum of Art, Portland, Maine, from December 1st to 31st inclusive.

Flora Buccini has returned from Lyme, Conn., where she has been painting all summer, and is now at her New York Studio, 88 Central Park West. She is busy executing several commissions for cover-door floral lunettes.

Elizabeth Cady Stanton has returned from her studio in Paris and is to reopen her Portrait Class for Cecilia Beaux on November fifteenth at One Gramercy Park.

The Pratt Art Gallery is holding an exhibition of American and European subjects including gardens, city streets, marine views and Native bazaars painted by Claire Fairfield Perry, who has recently returned from a winter spent in and about the Mediterranean coast.

Helen Watson Phelps, after a Summer of portrait painting in the Berk- (Continued on page 11)

COMING AUCTIONS

(Continued from page 7)

ANDERSON GALLERIES

ARLINGTON ART GALLERY COLLECTION

Exhibition, November 7

Sale, November 11, 12

Paintings of the American and European schools from the stock of the Arlington Art Gallery, are being sold at the Anderson Galleries by order of Mr. Charles E. Heney who is retiring from business. 239 paintings are included in the sale, the most interesting of them appearing to be the works of contemporary artists. A William Chase landscape, a fishing scene by Gari Melchers, a Childe Hassam watercolor of Venice, a Gifford Beal landscape, a characteristic Frederic Remington, a Theodore Robinson and a charming Winslow Homer, "The Rendezvous," are the most important representatives of this group. For the rest, the sale consists largely of the work of European and American XIXth century artists, with some representatives of the XVIIIth century. "After the Bath"

Charles Landelle, "On the Ramparts" southern landscape or of the Berkshire hills.

Professor Pick-Morino shows twenty-four scenes of Paris. Particularly interesting are the "Boulevard de la Madeleine" and the "Eglise de la Madeleine." His technique is suited to hazy scenes of the Seine as "Pont Neuf" and "La Seine pres d'Asnieres," which are relieved by almost impressionistic trees of vivid green. His scenes all represent Paris in dull, cloudy weather which perhaps is the most interesting.

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AUCTION REPORTS

MEACHAM COLLECTION

The Anderson Galleries—The early American glass collection of Miss Mary Meacham of New York, early American furniture, glass and Currier & Ives lithographs were sold on October 26th and 27th, bringing a grand total of \$12,398.00. Important items and their purchasers follow:

75—Wistarburg sapphire-blue sugar bowl; Miss Jane H. Swords.....	\$285
85—Stiegel sapphire-blue sugar bowl; Miss F. S. Fish.....	125
219—Maple slant-top desk with Dutch feet, American, XVIIIth century; Mrs. Perry Waxman.....	150
228—Martha Washington armchair, American, XVIIIth century; Mr. B. B. Brunt.....	120
402—Stiegel red amber whisky flask; Mr. F. S. Fish.....	300
448—Pair of Bennington pottery "Lions of St. Mark"; Mr. G. S. Denton.....	400
484—Early American silver tea service; Mr. E. L. Lucas.....	130
487—Set of six Chippendale mahogany side chairs, American, about 1760; Mr. W. L. Cullen.....	625
493—Curly maple queen Anne highboy; Mr. E. H. Herrick.....	150
508—A set of six carved mahogany chairs in the style of Savery of Philadelphia; Mr. G. R. Rucker.....	175
514—Sheraton mahogany sofa, American, 1790-1800; Mr. F. O. Elliot.....	560
518—Inlaid mahogany Sheraton tambour-front secretary; Mr. H. E. Robinson.....	120

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POMPOSA ART TRADING COMPANY

The Anderson Galleries—A sale of Spanish Antiques, sold by order of the Pomposa Art Trading Company of New York and Palm Beach, took place on October 28, 29 and 30th, bringing a grand total of \$34,019.50. Important items and their purchasers follow:

68—Antique damask and appliqué work hanging, Spain, early XVIIth century; Mr. T. C. Post.....	\$475
97—Antique embroidered chasuble, Spain, XVIth century; Mr. Samuel C. Schepps.....	230
131—Carved walnut drop-leaf table, Spain, XVIIIth century; Mr. E. F. Collins.....	235
136—Carved and polychromed vargueno, on stand, Spain, late XVIth century; Mr. E. F. Collins.....	1,400
149—Louis XV. carved walnut and damask bedstead; Miss H. Counihan.....	210
150—Carved walnut and pino wood drop-leaf table, Spain, early XVIIth century; Mr. Dean Cornwell.....	135
155—Carved walnut baroque refectory table, Spain, early XVIIth century; Miss H. Counihan.....	725
247—Large antique Hispano-Moresque pottery jar; Mr. E. F. Collins.....	175
279—Hand-painted Talavera pottery dinner service, illustrating the story of Don Quixote; Mr. R. Casell.....	375
282—Old Spanish embroidered atependium, size 6' 8" x 3'; Mr. S. Bayenderian.....	200
312—Antique red velvet chasuble with embroidery, Spain, XVIIth century; Mr. E. F. Collins.....	550
340—Carved walnut and pino wood baroque centre table, Spain, XVIIth century; Mr. B. M. Andrews.....	275
341—Set of six carved walnut and red damask chairs, Spain, XVIIth century; Mr. Glenn Hodges.....	340
350—Carved walnut dining table; Spain, early XVIIth century; Mr. Glenn Hodges.....	300
352—Carved walnut dining table, Spain, early XVIIth century; Mr. B. M. Andrews.....	275
362—Carved pino wood baroque centre table, Spain, XVIIth century; Mr. E. F. Collins.....	270
373—Gothic carved oak door, Spain, XVth century; Mr. Charles E. Stevens.....	300
381—Painted and carved bedstead, Spain, XVIIth century; Mrs. M. E. Stewart.....	160
402—Unusual antique Spanish Alpujarras rug, size 7 feet 7 inches x 6 feet 8 inches; Mr. E. F. Collins.....	175
464—Hand-painted Talavera pottery service, illustrating the story of Don Quixote; Mr. E. F. Collins.....	425
465—Hand-painted Talavera pottery service; Mr. R. Casell.....	250
483—Crimson damask and appliqué dalmatica, Spain, XVIIth century; Mr. R. Casell.....	375
509—Antique red velvet chasuble with embroidered panel, Spain, XVIIth century; Mr. M. A. Woodruff.....	375
512—Antique dalmatica with appliqué work, Spain, early XVIIth century; Mr. E. F. Collins.....	325
523A—Strip of fine early Renaissance needlework, Spain, early XVIIth century; Mrs. I. C. Elston, Jr.....	275
523B—Strip of fine early Renaissance needlework, Spain, early XVIIth century; Mrs. I. C. Elston, Jr.....	260

549—Renaissance carved oak side table, Spain, XVIth century; Mr. B. M. Andrews.....	625
555—Carved, polychromed and inlaid vargueno, Spain, late XVIth century; M. J. Wilfred.....	925
560A—Carved polychromed wood statuette, Spain, XVIIth century; Mrs. Walter Clark.....	200
565—Carved applewood secretary-bookcase, Spain, early XVIIth century; Mr. J. Wilfred.....	675
587—Carved walnut and pino wood refectory table, Spain, XVIth century; Mr. R. Casell.....	850
599—Large Spanish hand-knotted rug, size 14 feet 8 inches x 8 feet 8 inches; Mr. R. Casell.....	650

AUCTION CALENDAR

AMERICAN ART ASSOCIATION
57th Street and Madison Avenue

November 10—The sporting library of the late Walter C. Noyes.
November 10, 11—Oriental porcelain and art objects from the collections of Mr. H. B. Dominick and Mrs. Julius Chein.
November 11—Afternoon and evenings. Selections from the Charles F. Gunther collection of autographs, historical books, etc.
November 12, 13—The H. S. de Souhami collection of Gothic art.

ANDERSON GALLERIES
Park Avenue and 59th Street

November 8, 9, 10—The library of Mr. Simon J. Schwartz of New Orleans, Part I, Americana.
November 11, 12—Paintings of the American and European schools, the stock of the Arlington Galleries.
November 11, 12—The library of Mr. Simon J. Schwartz, Part II.
November 15, 16—The important library of Mr. Harry Glemby of New York.

BROADWAY AUCTION ROOMS
1092 Broadway

November 11, 12, 13—Hitherto unpublished letters and mementoes of the late Rudolph Valentino; artistic furnishings, etc., removed from 1175 Park Avenue.

FIFTH AVENUE AUCTION ROOMS
341 Fourth Avenue

November 11-20—Fine household furnishings, paintings, rugs and objects of art from the collection of William Faversham.

RAINS GALLERIES
3 East 53rd Street

November 11, 12, 13—Household furnishings from the estate of Alexander M. Mack and furnishings from the Hollywood Hotel, Long Branch, N. J.

SILO AUCTION ROOMS
40 East 45th Street

November 8-13—Property of Mr. R. M. Haan, formerly owner of the St. Regis. Oil paintings, fine furnishings, rugs, objects of art.

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STUDIO NOTES

(Continued from page 9)

shires and Rhode Island goes next month to San Diego to paint the portraits of Mr. and Mrs. Appleton Bridges. The portraits are for the Spanish Museum which Mrs. Bridges erected as a memorial to her sister, Mrs. John Fry, and presented to the city of San Diego with the Bridges collection.

Wells M. Sawyer, who left New York in the early summer for a trip abroad, has now decided to remain in Europe for another year or more. At present he is painting in Spain.

Jerry Farnsworth and Helen Sawyer Farnsworth who spent the past year painting throughout Europe, have returned to their home in Truro, Mass. In December they will go to Washington where Mr. Farnsworth will paint portrait commissions.

Dario Rappaport, the Austrian portrait painter who came to this country last spring and spent the summer in Newport, gave a reception and exhibition of his work at his studio, 16 West 50th St., last week when he exposed portraits of Pope Pius XI, Mussolini, Mengelberg and other notables of Europe and this country. The reception was attended by many distinguished people of both countries, including the Austrian Ambassador and Mr. James J. Gerard. Mr. Rappaport will leave in a few weeks for Washington where he will paint the portrait of President Coolidge. Later in the season he plans to hold an exhibition.

Mrs. Florence A. Davidson, president of the Catherine Lorillard Wolfe Art Club and a working member of the Pen and Brush Club, has gone to Detroit for a year.

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AUCTION XXXV

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by French and English Artists
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PARIS

The Granoff Gallery, which has rapidly made for itself an enviable place among galleries of modern art, is showing in addition to paintings by artists who are in the habit of exhibiting there, an ensemble by M. Erik Detthow. This young artist who, if I am not mistaken, was discovered by this same gallery, last year, shows a personality and a talent which deserve notice. Whether he paints nudes, landscapes, still-lives or compositions, he gives proof of marked strength and decision. One feels that he knows what he wishes to do, and does it. Moreover, a great reserve in the use of color and a delicacy of vision which is unusual give to his art a very sympathetic modern touch.

We have often and justly regretted that Paris centralizes all the artistic and intellectual activity of France, and that the Provinces hold themselves aloof not only from contemporary but from every sort of art. Examples of decentralization are so rare that one can only be happy to note them. The Autumn Salon of Lyons whose twentieth exhibition is now taking place, is the most important annual show of the provinces. Only artists of Lyons are allowed to take part in it. This fact is worthy of notice, for I do not know of another city in France which could of itself form a Salon worthy to be noticed for the quantity as well as for the quality of its exhibitors. Lyons is, it must be said, a very living center of art, and not at all closed to outside influences, as is proved by another exposition taking place at this time, the Salon of the South-West, which counts among its members not only good Lyonnais artists such as Charles Sénard, president of the Salon; Antonin Ponchon, Laplace, Morillon, Didier, Combet,

Descombes, Tresch, Curnier, Chevallier, Pourchet, Mlle. Kohn, Chabaud, Mlle. Henriette Groll Duculty, Sahut, Mlle. Leloras, Chabert, Perreto, Olive, Gaudet, etc., but also works by some of the most highly valued painters of today, Bonnard, Signac, Marquet, Derain, Albert André, Vlaminck, Friez, Utrillo, Mme. Marval, Mme. Suzanne Valodon, Uter, Marchand, de Segonzac, De la Fresnaye, Laboureur, Mainssieux, Van Dongen, Luce, Lacoste, Valtat, etc.

There is, finally, a retrospective of the great painters of the impressionist school including works by Renoir, Monet, Cézanne, Degas, Gauguin, Guillaumin, as well as canvases by their forerunners, Boudin, Lépine and Jonkind, which give to this exhibition an importance of the first order.

There have been alarming reports lately concerning the health of Claude Monet. We are happy to be able to announce that they have been much exaggerated. He was unwell some time ago, but M. Durand-Ruel who has come lately from Giverny, visited the old Master and has completely reassured us. He found him about and on the road to good health, notwithstanding his eighty-six years. This news reassures his numerous friends and admirers.—H. S. C.

CHICAGO

Color prints by the Japanese Master Suzuki Harunobu, from the Clarence Buckingham collection, will be placed on Institute, beginning Monday, November 1, and continuing until January 1st. There will be about eighty subjects in all, from portraits of actors and other figure studies to historical and mythological subject, landscapes and floral prints.

An exhibition of recent European Fine Book and Commercial Printing will occupy the large Print Room Gallery at the Art Institute when the present exhibition of "Pop" Hart's drawings and water colors come down, which will be about November 9th. The exhibition is lent by the Typographic library of the American Type Founders Company and embraces work from Paris, Milan, Florence, Bologna, Turin, Berlin, Offenbach, Leipzig, Vienna, Trieste, and other European centers.

In the Children's Museum from November 5, to December 6, there will be an exhibition of illustrated books for children, dating from the early 17th century up to the present time. The well-known old English illustrators, a group of modern, foreign artists who specialize in the decoration of books, and the popular illustrators of today will be represented. This will make a naive and colorful display, interesting and stimulating to the imagination of children and adults as well.

The Thirty-ninth Annual Exhibition of American Paintings and Sculpture opened at 3 o'clock Thursday afternoon, Oct. 28th, at the Art Institute, with a reception. Many women's clubs of the city were represented with prominent members of the clubs serving on the reception committees. The exhibition in itself was equal to those given in former years, though the exhibits were less in number by twenty-two than the 1925 show. The Eastern artists were well represented, though owing to the great number of good canvases attracted to the Sesqui-centennial at Philadelphia, there being forty galleries filled with them, and to the Carnegie Institute show at Pittsburgh, this was scarcely to be expected. Chicago and the Midwest and the West were well represented, many fine canvases from the Taos district being shown. The large number of portraits and figure paintings is one notable feature of the 1926 exhibition. Comments in past years on the beautiful hanging of these exhibits also apply to the present show, with sufficient space between the pictures so that none is jostled by its neighbor.

CLEVELAND

The Gage galleries, 2258 Euclid Ave., are quite transformed this week by the large and impressive collection they contain of old furniture, antique silver, old English plate and a few other items, all from the Lemen Silver gallery, Louisville, Ky.

In one of the small rooms on the ground floor of the Korner & Wood galleries, 1512 Euclid Ave., A. C. Hamm, of this city, is showing remarkably brilliant and attractive silhouettes which are painted on glass by hand and given the striking background of gold leaf. The subjects used range from portraits to figures and ships in wide variety.

Striking photographs from the Stanford studio share the gallery in which the Hamm silhouettes are shown. The display of camera art is devoted, in great measure, to pictures of children.

One of the semi-annual exhibitions of prints from the Albert Roullier galleries, in Chicago, which are always held at the Korner & Wood galleries, attracted much attention last week. It was open only six days. Mr. H. M. Dunbar, in charge of the exhibition, had a typical collection of modern and old etchings, engravings and other prints, which included excellent examples of the work of many famous artists, from Rembrandt and Dürer down to the leaders of the present day in the wide field of graphic art, almost entirely in black and white. Whistler, Zorn, McBey, Haden, Jacque, Cameron, Besnard, Nanteuil and many others of renown were admirably represented.

The feature of this week and the next in the transformed and much improved "Little Gallery" of the Lindner Company's store, 1331 Euclid Ave., is an exhibition of oil paintings, mostly small, by Miss May Ames, long one of the best known artists in Cleveland. They are filled with color, done in strong, heavy pigments, as a rule, and much more solid and weighty in manner than the hitherto typical work of this artist.

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BERLIN

The financial arrangements with the former imperial family have brought into the foreground the question of ownership of certain valuable art objects which the Hohenzollerns claim. Interest centres especially on the destiny of two paintings by Watteau, "Embarkation to Cythere" and "Dance," a series of tapestries by Boucher and a painting by Chardin "The Draughtsman." Uncertainty prevails also about the fate of three works by Pesne, once the property of Frederick the Great; and also the sudden appearance on the market of a painting by Rubens, which has been removed from the "Neue Palais" in Potsdam, caused a great stir. It has just been made public that the "Kaiser Friedrich Museum" society, a union of scholars and art maccenas has raised a strong protest against the toleration of such arbitrary action on the part of the board concerned with safeguarding the nation's interest.

The recent acquisition of an important painting by Hobbema by the "Kaiser Friedrich" museum in Berlin, which Doctor von Bode has been able to secure for the gallery by exchanging it for a canvas by Ruisdael (by whom the gallery possesses 13 pictures) serves as an illustration for the above mentioned machinations. It has transpired that this painting until recently was stored in one of the former imperial castles, from where it was removed clandestinely and arbitrarily. A hundred years ago it belonged to the English collection Solly, which in its entirety was acquired by King Frederick William III. The canvas was brought from Switzerland to Berlin and Dr. von Bode remembered having seen it some fifty years ago in one of the imperial castles. With characteristic energy and action he seized the opportunity to regain for the public collection an extremely valuable property which to the nation's detriment had been smuggled out of the country. The canvas ranks foremost amongst the master's works through perfect preservation and exquisite workmanship.

Another extremely remarkable painting by Hobbema has turned up in Berlin and is the property of the van Diemen Gallery. To my mind this canvas even outvalues that in the "Kaiser Friedrich Museum." Formerly in the Péreine collection in Paris, it was sold in 1872 for 30,000 francs. It now came from an Austrian collection.

A monumental publication in honor of Dr. von Bode has recently been issued by the "Grotesche Verlagsbuchhandlung" in Berlin. This monumental volume gives a survey in Dr. von Bode's life work, his marvellous activity and indefatigable energy in the expansion and improvement of the Berlin public collections. This report has been collaborated in by the keepers of the different sections of the Berlin museums and covers a period beginning with Dr. von Bode's appointment as director in chief in 1905 to his 80th birthday in 1925. It gives evidence of the exceptional productivity of the German scholar who in fact has called into being out of very little the important collections which Berlin can at present boast. There is not one among the numerous sections that has not experienced his influence and it is entirely due to him that Berlin has reached the foremost rank amongst European art centres. The volume is adorned with 50 plates, reproductions of the most important of the numerous acquisitions belonging to the period mentioned above. The binding and lettering was carefully chosen and adds greatly to the value of this really and truly splendid record.

It is announced that the "Kaiser Friedrich Museum" has come into the possession of a painting by Lucas Cranach representing a "Madonna with Saints", which is important among the master's religious works and happily rounds up the comprehensive number of his pictures in the Berlin collection. Another addition to the gallery is by the anonymous "Master of the Bartholomew Altarpiece," a Rhenish artist of the first part of the XVIth Century, who is prominently known through the painting in the Pinakothek in Munich, from which his name is derived. The newly acquired work in Berlin represents the death of Mary.

On the occasion of his 60th birthday Director Friedrich Sarre of the Islamic collection in Berlin has been presented by a circle of friends and admirers with a fund enabling the acquisition of a

number of valuable objects. The most important among these are a series of Moorish marble pillars and capitals of Spanish origin, dating from about 1,100.

A manuscript on vellum containing 76 letters, several treatises and sermons by the church father St. Ambrosio has been acquired by the "Staatsbibliothek" in Berlin. It is a volume in the original early Middle-Ages binding, executed by several writers and adorned with red and black initials. This codex is in excellent state of preservation and very probably has been copied in the north of France from a still older document. In the XIIIth Century it belonged to the Chapter-House library at Bauvais.

The "Kaiser Friedrich" museum has obtained by exchange an important landscape by Hobbema. It once belonged to the famous collection Solly; lately it has been brought from Switzerland to Berlin and it is due to Dr. von Bode that it was possible to secure the painting for the museum in Berlin. It is a sylvan scene with a few cottages in the distance. The perfect preservation of the canvas makes it an extremely valuable addition to the collection.

The collection of East-Asiatic art in Berlin has been enriched by the acquisition of a Chinese piece of sculpture from Tienlungshan in Shansi where it adorned the famous rock-temple. A few years ago the figure was brought to Europe and has now passed through the agency of a Parisian dealer into the property of the museum in Berlin. The figure shows obvious affinities to Indian art.

At the outbreak of the war, several hundred cases containing objects unearthed by German archeologists on behalf of the "Deutsche Orientgesellschaft" in Mesopotamia, in the district of the former town Assur (Assyria), were seized by some Portuguese on their way to Germany in Lisboa and not until now have they been restored to their legitimate owner. At last 411 cases have lately arrived in Berlin. Germany's claim was supported by the fact that it was impossible to make use of the objects without the help of the German scholars who had unearthed them and could give the necessary data and references. This applied particularly to the great number of smaller objects gathered for the purpose of giving an idea of the civic life of Assur, which at about 3000 B. C., was an important political and industrial centre. Tablets with cuneiform inscriptions, which are among the finds, are records of the remotest past of this town. Very important is also the figure of a king found in the ruins of a palace dating of the XIIIth century B. C. All this will now be set up with the objects unearthed and brought home by the German archeologists prior to the world war.

Dr. von Bode has testified to the authenticity of a self-portrait by Rembrandt, depicting him in his later years, that has just come to light in London. It displays obvious affinities to the self-portrait in the Pinakothek in Munich, from the Carstanjen collection.

—F. T.

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MADRID

The Department for Morocco has issued a statement to the Press, according to which it has been suggested in Cairo that the Egyptian Government should send to Spain a commission of Arabian scholars, principally those most conversant with the fine arts, in order to study the Moorish monuments in Spain, especially in Granada, Cordoba and Seville. They are the only remains of Arab art in the world, as those in the Orient have long since disappeared. The scanty remains in Bagdad cannot compare with the magnificent ones in Spain, and the more important that existed in Damascus have been destroyed during the rising of the natives against the French.

The Archeological Museum in Madrid, which always devoted great attention to the arts of the former Spanish possessions in America, already owned a fine collection of antiquities of the Aztecs, Incas, and other native rulers before the Spanish conquest. This collection has been enriched by the munificent gift of a Peruvian Senator, Señor Larco Herrera, consisting of an unequalled assemblage of Incaic and Yunga art. It includes 600 ceramic vases, mostly from the excavations in the great Chimu; 50 silver and copper objects; 2 mummies; several specimens of arms and armor, and various miscellaneous objects, all of great artistic value. The collection has been duly installed in the Archeological Museum, and the generous donor has been awarded the Grand Cross of the Order of Alfonso XII.

The Nancy Galleries have on show the works of Martin Torrens, a water-color painter of great merit. His great sensibility is translated into simplicity, broadness and power, neglecting the minute and the picturesque. Like Joaquin Mir and Anglada Camarasa, he seizes the lyrical vibrations of color and the poetical touch of landscape. His deep technical knowledge enables him to reproduce Nature with freedom and accuracy. With a very simple subject and a severely restricted palette, he achieves results of great emotional depth.

The Argentine Government has acquired for the Buenos Aires Museum a picture by the painter Bernaregui, who has been living in Majorca (Balearic Islands) for a good many years. It is entitled "A Majorcan House" and

was included in the recent exhibitions of Argentine Art in Madrid, Paris, London, and Venice.

The Official Gazette publishes a decree by which the Provincial Council of Teruel authorizes Señor Antonio Floriano to carry out archaeological excavations in the Jewish necropolis of the Aljama, a few miles north of Teruel. There had long been doubts as to the existence of this XIIIth century necropolis, the only Jewish one in Spain, but its site has now been located. It is expected that the discoveries will throw considerable light on a hitherto obscure period of Spanish art.

One of the most interesting events in connection with Goya's centenary will no doubt be the exhibition of Aragonese and Gironde art to be held in Sara, Gosse. Goya was a native of Aragon, and he spent the last and most fruitful part of his life in Bordeaux, Bayonne, and other parts of the Gironde. The artistic association of those two regions was therefore initiated, or at least definitely established by Goya. The exhibition will be most comprehensive: it will include painting, sculpture, architecture, engraving and art applied to industry. There will also be a room exclusively dedicated to Goya, in which will be exhibited pictures by this master hitherto unknown to the general public.

The Madrid police have received news that the pictures recently stolen in Madrid, viz., a Titian, a Velazquez, and a Van Dyck, have been traced to Boston, and great hopes are entertained of their recovery.

The managing committee of the Seville Exposition, to be held in 1927, recently decided to hold a competition among Spanish artists for suitable posters for the said exhibition. The exhibition of the posters submitted is now taking place in the Ministry of Labor. The awards of the Jury have been made public. The first prize of 6,000 pesetas (about \$1,000) goes to Rafael Penagos, the undisputed master of poster designing in Spain. The two second prizes of 2,000 pesetas each have been awarded to the works of Hohenleiter and Fabregas, while the Jury has recommended that the poster of Capuz be bought by the committee. There have also been twenty consolation prizes of 250 pesetas each.—E. T.

TORONTO

Mr. Edward March, one of seven artist brothers, has recently arrived from England and, together with his brother Sydney, who has spent the Summer in Toronto, has been holding an exhibit of sculpture and portraits and also some paintings in water color and tempera done by their sister in England. There is a distinctive style about Mr. Edward March's portraits which has attracted many orders since his arrival. A fine full length portrait of the Prince of Wales in uniform and many other notable are exhibited. He has been painting many of the nobility of England as well as the Royal family. Mr. Sydney March is leaving this week for England in connection with the great War memorial for Ottawa, which has been designed by his brother Vernon, who has been working for the past two months on the colossal figures to be cast in bronze.

This year the Royal Canadian Academy will hold their annual exhibition at the end of November in the Art Gallery of Toronto, Grange Park. It will be the first time the Academy exhibition has been held in the spacious new galleries and it will give a chance to hang many pictures that might otherwise have to be rejected for lack of space.

—A. S. Wrenshall.

WASHINGTON

The exhibition of wood-block-prints-in-color by Gustave Baumann which closed October 29th in the Division of Graphic Arts, United States National Museum, has created a very keen interest. The strength, truth, beauty and simplicity of the block prints has been highly praised by all who have seen them.

Immediately following this were shown the wood-block-prints-in-color by Mrs. Bertha Lum of Hollywood, California. These will be on view until November 26. They are very different from the ones by Mr. Baumann but they in their way are equally fine, delicate, poetical, decorative and in the spirit of the Oriental and they are printed in the Japanese method.

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NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Exhibition of paintings by John Ralph Key and scenes of Paris by Professor Pick-Morino, until November 15th.

Anderson Galleries, Park Avenue and 59th St.—Exhibition of landscape paintings, by Morris Davidson, through November 27th.

The Arden Studios, 599 Fifth Ave.—Exhibition of mural decoration, until November 15th.

The Artists' Gallery, 51 East 60th St.—Drawings, water colors by contemporary moderns until November 20th.

Art Center, 65 E. 56th Street—Islanders Exhibition, Linen damask exhibit, until November 13th. Second Annual Exhibition of American Institute of Graphic Arts, until November 27th.

Babcock Galleries, 19 E. 49th St.—Exhibition of landscapes by Nicola Giancola, until November 13th.

Bonaventure Galleries, 586 Madison Ave.—Autographs, portraits and views of historical interest.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn, N. Y.—Exhibition of Recent Accessions to the print department, through November.

Butler Galleries, 116 E. 57th St.—Exhibition of contemporary etchings through November, by Lee Hankey, Walcott, Bijot, Blamfield, Brouet, Howarth.

The City Club of New York, 55 W. 44th St.—Exhibition of paintings by Louis Clermont, until November 15th.

Daniel Gallery, 600 Madison Ave.—Exhibition of modern American artists.

Dudensing Galleries, 45 West 44th St.—Portraits in sepia by Rafael Yago, until November 20th.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of paintings and pastels by Mary Cassatt, until November 12th.

Ehrich Galleries, 37 E. 57th St.—Jewelry by Gardiner Hale of Boston, until November 22nd, and miniature portraits by Charles Turrel, until November 18th.

Ferargil Galleries, 37 E. 57th St.—Exhibition of paintings by Olive Snell and sketches by Elizabeth Chase, until November 13th.

Fearon Galleries, 25 West 54th St.—Exhibition of De Nagy Collection.

Gainsborough Galleries, 222 Central Park South.—Exhibition of landscapes and portraits by Edmund Greason and George Pearse Ennis, November 15th until November 30th.

Grand Central Galleries, 6th floor, Grand Central Terminal—Until November 11th, paintings of Orient, by Hovsep Pushman.

H. Harlow & Co., 712 Fifth Ave.—Private collection of modern etchings by Bohn, Whistler, McBey, Cameron, Moran.

P. Jackson Higgs, 11 E. 54th St.—Exhibition of paintings by Frank Duveneck of his European period.

Hispanic Society, 166th St., Broadway—Exhibition of paintings of the provinces of Spain, by Sorolla.

Holt Gallery, 630 Lexington Ave.—Exhibition by American artists until November 13th.

Edouard Jonas Galleries, 9 East 56th St.—Exhibition of the Ernest Cognacq collection.

Josef F. Kapp, 910 Park Ave.—Exhibition of XVIIth Century Flemish and Dutch paintings.

Kennedy Galleries, 693 Fifth Ave.—Special exhibition of rare prints by Rembrandt through November 15th.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Exhibition of contemporary American etchers until November 6th.

Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings, primitives, old Dutch masters.

Kleykamp Galleries, 2-5 E. 54th St.—Exhibition of potteries of the Han, Wei and T'ang dynasties recently excavated in Southern China.

Knoedler Galleries, 14 E. 57th St.—XVIIIth century England, town and country and exhibition of British mezzotint portraits of XVIIIth century, until November 13th.

Kraushaar Galleries, 680 Fifth Ave.—Paintings and water colors by Mathieu Verdilhan, until November 6th. Exhibition of watercolors by Louis Kronberg, November 8th until November 20th.

John Levy Galleries, 559 Fifth Ave.—Paintings by old masters.

Lewis and Simmons, Heckscher Bldg., 700 Fifth Ave.—Old masters and art objects.

Little Gallery, 29 W. 56th Street—Exhibition of modern pewter, until November 13th.

Macbeth Galleries, 15 E. 57th St.—Through November 8th, group of paintings of Maine coast, by Stanley Woodward.

Metropolitan Galleries, 578 Madison Ave.—Exhibition of American, English and Dutch paintings.

H. Michaelyan, Inc., 2 W. 47th St.—Oriental rugs, antique tapestries.

Milch Galleries, 108 W. 57th St.—Exhibition of water colors by Alice Judson, and landscape paintings by John Carlson, wood block color prints by Gustav Baumann, until November 13th.

Montross Galleries, 26 E. 56th St.—Exhibition of paintings, block prints and monotypes by Ambrose Patterson, until November 13th.

The National Arts Club, 119 E. 19th St.—Twenty-first Annual Exhibition of Books of the Year, until November 26th.

New Gallery, 600 Madison Ave.—Exhibition of European and American moderns, until November 8th.

Pratt Institute, 205 Ryerson St., Brooklyn—Landscape and garden paintings, by Clara Fairfield Perry, until November 12th.

Ralston Galleries, 730 Fifth Ave.—Exhibition of private collection of Richard Vitooly of old masters.

Rhen Galleries, 693 Fifth Ave.—Paintings and watercolors by James Floyd Clymer, until November 8th. Exhibition of paintings by George Luks, through November.

Reinhardt Galleries—Paintings by old and modern masters.

Schwartz Galleries, 517 Madison Ave.—Exhibition of old and modern etchings through November.

School of Design and Liberal Arts, 212 W. 59th St.—Exhibition of paintings from Texas and the Gulf of Mexico by Irene Weir, through until November 13th.

Scott & Fowles, 680 Fifth Ave.—18th Century English paintings; modern drawings.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of paintings by Chardin through November.

Max Williams, 805 Madison Ave.—Ship models, paintings and old prints.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Exhibition of paintings by Emma Ciardi, until November 13th.

Weyhe Galleries, 794 Lexington Ave.—Exhibition of drawings, watercolors and lithographs by Wanda Gag, until November 20th.

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